BRONZES from Bangladesh

Debala Mitra

Bronzes from Bangladesh :

a study of Buddhist images from District Chittagong

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by

Debala Mitra M.A., Ph.D.

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Dedicated
to the memoryof
my brother
Nirmal Chandra Pal

Preface

I did not have the opportunity of seeing any part of the district of Chittagong. Yet, when I saw the metal images from the hoard of Jhewari in the Indian Museum, Calcutta, I could not resist the temptation of writing on these bronzes. My search in the course of working on these icons revealed some others from this district in two more museums and private collections. I could also lay my hands on the photographs of some of the images housed in the Temple-monastery in the town of Chittagong. All these afforded my study on eighty-six icons apart from a miniature temple and a *stūpa*, also of metal. The majority of the icons represent Buddha himself. Among the limited number of the images of Bodhisattvas and goddesses some are interesting in view of their singular iconographic features.

These metal images had an important place in the history of the sculptural art of Eastern India and Bangladesh. Though not cut off from the mainstream of the artistic tradition of this part of the subcontinent, many of these metal sculptures with their style and features reveal the existence of a distinctive local school with an individuality of its own. The flourishing period of this school was the ninth-tenth century A.D., though images continued to be made long afterwards.

These images, the pious dedications of devout Buddhists, were no doubt within religious structures erected by the followers of Buddhism which has an unusually long span of life surviving even today in this district. Unfortunately, we have practically no information about the ancient sacred edifices created by the Buddhists not only for their cherished deities but for the residence of the monks and nuns. It is very likely that most of those structures have lost the major part of their superstructure on account of the vicissitude as a result of chronic warfare in this land. Yet, the possibility of their lower parts having survived within the earth cannot be ruled out. It is my ardent hope that the publication of this volume may stimulate an urge among scholars of Bangladesh to undertake explorations and excavations in order to unearth the ancient remains of Buddhist structures in District Chittagong.

While writing this preface, my thoughts go back to Prof. S.K. Saraswati who is no longer among us; he graciously volunteered to show me the images in his collection and allowed the photographs to be taken. I am grateful to the authorities of the Indian Museum, Calcutta, Asutosh Museum of Indian Art, University of Calcutta, and the Prince of Wales Museum of Western India, Bombay, who were kind enough to permit me to study the exhibits in their Museums. I am also beholden to Shri Sadashiv V. Gorakshkar and Shri Parimal Ray for the supply of some photographs. Those bronzes from Jhewari which are now in the Indian Museum were photographed by Shri Ranjit Datta Gupta, Photo Officer of the Headquarters office of the Archaeological Survey of India. My daughter, Mallar, assisted me in going through the proof. I am thankful to Shri Brij Bhushan Datta who typed out the manuscript. My thanks are also due to Shri Agam Prasad of Agam Kala Prakashan who readily undertook the publication of this book without curtailing any of the illustrations. The photographs illustrating the book, unless otherwise stated, are from the collection of the Archaeological Survey of India.

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Debala Mitra

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CHAPTER ONE

Introduction

I

THE district of Chittagong in Bangladesh yielded a good crop of Buddhist metal images, the largest hoard of which was found at Jhewari. The exact find-spots of most of the other images are not known, though many of them are stylistically affiliated to some of the images from Jhewari. Preponderant among the images are the icons of Buddha, the number of images of other Buddhist divinities being limited. The predominating type among these images of Buddha is again the one in the *bhūmisparśa-mudrā*, which is the *mudrā* found widely represented in the icons of Buddha in Eastern India and Bangladesh. In the absence of cognizances it is not known if all of them stand for Buddha or some of them were intended to represent the Dhyāni-Buddha Akshobhya. In these images in the *bhūmisparśa-mudrā* we do not usually find the representation of the branches of the *Bodhi* (*pīpal*, *Ficus religiosa*) tree which is available on many images of Eastern India.

As excavation or even a proper exploration has not been conducted at Jhewari, it could not be determined if the images belonged to a Buddhist establishment at Jhewari itself and were cast here or were collected and concealed here on the eve of a calamity or with a certain motive. In any case it is apparent that most of these metal images were cast within this district itself in view of the fact that a group of images of Buddha (some of which are fairly large in dimensions) presents a distinctive art-form and style; certain features of this group are also present in some other groups of images from this hoard. It is also not unlikely that the leading centre of the metal-casting was near the Chittagong town whereat flourished, according to the Tibetan texts, an important Buddhist establishment called Paṇḍita-vihāra. It is also likely that there existed more than one metal-casting workshop within this district.

Though the possibility of a few portable images hailing from other regions cannot be ruled out, most of these images belong to the art-school of Chittagong revealing distinctiveness in form and style. The images of this school cannot be considered a product of the Pāla art. Nor can we fully agree with Ramaprasad Chanda in his remarks to the effect that 'these bronzes are the works of skilful craftsmen but of little artistic value'.[1] The images found in the hoard at Jhewari are not of one-pattern style. It appears that there were close contacts between the Buddhist centres of District Chittagong and Mainamati (District Comilla, Bangladesh), as a result of which the bronze-casting art of both the districts had an impact on each other. Barring a few, these images which range in date from the ninth to the twelfth century A.D. can be grouped according to their art-forms and styles.

The most conspicuous among the images from Jhewari are the Indian Museum (Calcutta) Accession nos. 8141/A 24334 (Ill. 1), 8145/A 24344 (Ill. 2), 8143/A 24314 (Ill. 3), 8154/A 24352 (Ill. 4), 8142/A 24317 (Ill. 5), 8144/A 24332 (Ill. 6) and 8153/A 24335 (Ill. 7) which form a cognate group despite some variations in facial forms and minor differences in the treatment of the *ushṇīsha*. To this group belong not only three (Ills. 63, 64 and 65) of the untraced images from the Jhewari hoard, but the lost larger image (Ill. 85) of the Asutosh Museum (Calcutta) and five of the icons (Ills. 69, 70 and 81) housed in the temple-monastery in the Chittagong town. As far as I am aware, this type of images was not found at any other territory except a stray specimen noticed by Kalidas Datta at Patharpratima Plot E (Sundarban area of District 24 Parganas in West Bengal), near the Bay of Bengal.[2] This specimen, noted as 5½ in. (14 cm.) high, is stated to have been unearthed by a farmer while digging a ditch near his house at Patharpratima. It is not unlikely that this image travelled by sea-route from Chittagong.

All the images of this group represent Buddha seated in the *vajra-paryaṅkāsana* attitude in the *bhūmisparśa-mudrā*. Out of these, Accession nos. 8141/A 24334 (Ill. 1), 8142/A 24317 (Ill. 5), 8144/A 24332 (Ill. 6) and 8153/A 24335 (Ill. 7) bear dedicatory inscriptions (Ill. 95), though not dated in any era. As regards their age on the palaeographical evidence of the inscriptions, D.C. Sircar observes: 'On palaeographical grounds, the dates of the Jhewari bronze image inscriptions are not to be separated from one another by long intervals; that is to say, they belong practically to the same age, their dates ranging roughly between the middle of the ninth and that of the tenth century A.D. or belong to the ninth-tenth century A.D. The upper left limb of *ś* exhibits the looped form as in the epigraphs of the early Pālas while *r* is not yet of the triangle type. At the same time, the right limb of *t* and *n* is a straight stroke in many cases, and another similar feature of lateness is indicated by the fact that the upper gap of *p*, *y*, etc. is covered by the top *mātrā* in most cases'.[1]

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[1] *Annual Report of the Archaeological Survey of India, 1929-30* (Delhi, 1935), p. 195.

[2] Kalidas Datta, 'The Antiquities of Sundarbans', *Varendra Research Society's Monographs*, no. 5 (Rajshahi, 1934), p. 9 and Figure 8. The wide *ābād* area of Patharpratima Plot E is plotted in Survey Sheets nos. 79 C/5 and 79 C/6. This area is bounded by the Barchara N. on the north, the Saptamukhi river on the west and south and Habilla or Walsh Creek on the east. It lies between Latitude 21° 42′ 30″—21° 48′ N. and Longitude 88° 18′—88° 23′ E.

The *chef-d'oeuvre* of this group is Accession no. 8141/A 24334 (Ill. 1), the product of a master-sculptor with an aesthetic sense and an assured masterly hand. This powerfully-modelled image and most of the images of this particular group reveal plastic precision, quiet dignity, refinement, equipoise, downcast half-closed meditative eyes, serenity and spiritual bliss permeating the countenance. Practically all of them are characterized by a broad face, bow-shaped eyebrows, broad shoulders, chest gradually attenuated to a well-proportioned waist, prominent nipples, two short equal lines crossing each other like the plus sign (+) in the navel and a disciplined body shining beneath the semi-transparent monk's robe. Robes, with a thickened edge, around the body are depicted without any folds; a part of the *antarvāsa* is spread on the seat in the form of a fan and the neatly-pleated end of the *uttarāsaṅga* is seen falling in front from the left shoulder of the images. The plain narrow seat is very low and is distinguished by a convex semicircular profile. None of them present any paraphernalia like back-rest. Here the images proper are presented in their natural dignity without any backing or ornate pedestal. In their totality this group shows an aesthetic norm of their own. It is very likely that all these images are the products of a single centre of metal-casting of District Chittagong.

To the same workshop most probably belong the Indian Museum Accession nos. 8165/A 20336 (Ill. 9) and 8166/A 22973 (Ill. 8), the latter bearing a short donatory inscription in characters of the ninth-tenth century A.D. Closely affiliated to these two is an image (Ill. 86) in the Asutosh Museum, Calcutta. All the three are somewhat corroded, which has affected adversely some of the features. The eyes appear to be open and the face is somewhat ovalish. Though of less artistic merit, these three images formally appertain to the idiom of the first group.

Though belonging to the school of District Chittagong, the Indian Museum Accession no. 8168/A 20339 (Ill. 10) is not a well-produced icon aesthetically. It appears to be later than the groups noticed above.

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[1] D.C. Sircar, 'Inscriptions on the Bronze Images from Jhewari in the Indian Museum', *Journal of Ancient Indian History*, X, 1976-77 (Calcutta, 1977), pp. 111 and 112.

The Indian Museum Accession no. 8171/A 20344 (Ill. 24) also appears to pertain to the Chittagong school. With its disproportionately-large head, fully-open and almost bulging eyes and thick lips, this image is an ungainly production and would show a decadence of the art of this school, unless it is the work of an inexperienced novice.

Among the remaining fifteen images (in single composition) of Buddha in the *bhūmisparśa-mudrā* of the Jhewari hoard in the Indian Museum, one (Indian Museum Accession no. 8167/A 24338; Ill. 26) forms a cognate group with Accession nos. 8175/A 24329 (in the *dhyāna-mudrā*; Ill. 27) and 8176/A 24341 (in the preaching attitude; Ill. 28). With robes showing stylized folds in the form of lines, these three small icons are in a somewhat different art-idiom and were works of a single sculptor. None of them has any pedestal below the legs. They were most probably installed within three of the four niches of the miniature metal temple (Indian Museum Accession no. 8198/A 22978; Ills. 59 and 60). Out of the rest, one (Indian Museum Accession no. 8170/A 20340; Ill. 25) has practically lost all its features due to corrosion and four (Accession nos. 8161/A 20338, Ill. 20; 8155/A 24323, Ill. 21; 8169/A 22974, Ill. 22; and 8162/A 24327, Ill. 23) are in different traditions and might have hailed from regions other than Chittagong.

Bearing some of the characteristics of the first group and wearing monks' robes similar to those of that group, the remaining nine images (in the *bhūmisparśa-mudrā*) of the Indian Museum (Accession nos. 8159/A 22979, Ill. 11; 8158/A 24337, Ill. 12; 8160/A 20337, Ill. 13; 8164/A 24339, Ill. 14; 8163/A 22982, Ill. 15; 8149/A 24336, Ill. 16; 8150/A 24325, Ill. 17; 8151/A 24343, Ill. 18; and 8156/A 24350, Ill. 19), one (Ill. 83) of the images housed in the temple-monastery at Chittagong and the one (Ill. 62) from Jhewari exhibited in the Prince of Wales Museum of Western India, Bombay, belong to the school of Chittagong. These images, formally not much removed from the first group, are assignable to the ninth-tenth century A.D. Despite some minor differences in face-forms and expression, they present a serene (in most cases contemplative) face, a disciplined body and a chaste form and are of considerable artistic merit. All of them are seated on a lotus placed on a pedestal and have a halo. While two (Accession nos. 8160/A 20337, Ill. 13 and 8164/A 24339, Ill. 14) of them have preserved a half-flower motif crowned by a *maṇi* (jewel) at the top of the halo, another two (Accession nos. 8159/A 22979, Ill. 11 and 8149/A 24336, Ill. 16) have retained an umbrella capped by a *maṇi* rearing above the halo; below the umbrella are streamers and garlands, schematically arranged. The rest have lost their crowning elements. The back-rest in the form of two vertical jambs supporting a horizontal bar exists in four specimens (Accession nos. 8159/A 22979, Ill. 11; 8163/A 22982, Ill. 15; 8149/A 24336, Ill. 16;

and 8150/A 24325, Ill. 17). The most distinctive treatment of the pedestal below the lotus-seat is seen in Accession nos. 8151/A 24343 (Ill. 18) and 8156/A 24350 (Ill. 19), both appearing to be the work of one and the same sculptor; one (Accession no. 8156/A 24350; Ill. 19) of the two presents a plus-mark at the navel. In these two images an oblong flattish member with a beaded edge, supporting the lotus-seat, is supported in its turn by a lion-on-elephant at two front corners and posts at the back, all resting on a pedestal (mostly missing in Accession no. 8156/A 24350; Ill. 19). A somewhat analogous treatment of the part below the lotus-seat is seen in two[1] of the images (one from Mainamati) from District Comilla (formerly known as Tippera) in Bangladesh. In both these specimens the rampant lion is seen in a jumping posture, while in the two images from Jhewari the fierce lion lying on the back of the resigned elephant is in the attitude of breaking open the head of the elephant with its dreadful teeth.

The features and expression of the Indian Museum Accession no. 8174/A 24330 (Ill. 29) are blurred. The depiction of the *dharmachakrapravartana-mudrā* is not in the usual tradition of Eastern India. The palms are placed near the lap instead of near the chest. The finger of the right palm of Buddha is touching the left palm, the inner surface of which is visible. Such an arrangement of the two palms in this *mudrā* is seen not only in the case of the central figure in Accession no. 8173/A 24345 (Ill. 45) and in respect of two flanking figures in Accession no. 8172 (Ill. 46), but in some specimens found at Mainamati[2] (District Comilla).

Accession no. 8178/A 24318 (Ill. 30) does not appear to belong to the school of Chittagong. The image is partially damaged; yet, one can feel its artistic merit with soft and smooth plastic treatment of the disciplined body and full face with contemplative expression. As the right palm, in the *vara-mudrā*, bears the representation of a *maṇi*, the image might have been intended to represent the Dhyāni-Buddha Ratnasambhava.

In contrast with the images of Buddha in the *bhūmisparśa-mudrā*, all the standing images of Buddha in the *abhaya-mudrā* from Jhewari have their both shoulders, arms and chest covered by the upper robe. Among these standing images in the *abhaya-mudrā* Accession no. 8147/A 24333 (Ill. 31) is a class of its own and stands apart from the other available standing images of Buddha from District Chittagong both in art-idiom and style. The sculptor's ardour in creating a beautiful image is reflected in this specimen. The aesthetically-modelled benign face presents an expression of spiritual detachment, but at the same time there is a touch of compassion in the soft smile expressed by the well-shaped lips. Equally dignified is the well-modelled disciplined body glowing under the semi-transparent robe which has undulating folds at a part of the lower edge. The image with a distinct personality exudes an aroma of both strength and sensitive grace. This image, assignable to about the ninth century A.D. on stylistic grounds, most probably came from a metal-casting workshop other than those in District Chittagong.

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[1] Nalini Kanta Bhattasali, *Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum* (Dacca, 1929), pl. XVIII and A.K.M. Shamsul Alam, *Mainamati* (Dacca, 1975), pl. VI c.

[2] A.K.M. Shamsul Alam, *Mainamati*, pl. VI b.

The Indian Museum Accession nos. 8146/A 24320 (Ill. 35) and 8148/A 24326 (Ill. 38) are works of the school of Chittagong. They are characterized by a benign face and a tall body which is revealed through the robe. The artist's attempt to create half-closed contemplative eyes has not been very successful; the stump-like legs are inert. The treatment is almost formal. These two images and also an image (Ill. 74) in the temple-monastery in the Chittagong town do not appear to be earlier than the tenth century A.D.

Three other images in the *abhaya-mudrā* (Indian Museum Accession nos. 8188/A 24315, Ill. 32; 8190/A 24342, Ill. 33; and 8191/A 24324, Ill. 34) and one (Ill. 68) of the untraced images from Jhewari are the products of the same artistic trend which created the group (p. 4) formed by Accession no. 8159/A 22979 (Ill. 11) and others. The first two are the works of one sculptor. While the face and the chest of these images are fairly well-modelled, the treatment of the legs is stiff. All of them bear a plus-mark at the navel. To this group belongs Accession no. 8194/A 24351 (Ill. 37) which has, however, open eyes showing no divine expression whatsoever. Accession no. 8189/A 24331 (Ill. 36), though differing in the form of the face, also formally pertains to this group. All these five images were cast at one of the workshops of District Chittagong.

Accession nos. 8193/A 20345 (in the *abhaya-mudrā*; Ill. 40), 8192/A 24328 (in the preaching *mudrā*; Ill. 41) and 8177/A 24340 (in the *mahāparinirvāṇa* posture; Ill. 42) adorned the *prabhāvali* (of which two fragments alone are extant) of a fairly large image of Buddha, presumably in the *bhūmisparśa-mudrā*. Due to heavy corrosion, all the three have practically lost all sharp features and do not permit a proper assessment. They might have been the productions of an *atelier* of District Chittagong and probably belong to the tenth century A.D.

There are three intact images in group compositions, each showing three figures integrated in its individual way. All of them might have been produced at one or more bronze-casting centres of District Chittagong. It may, however, be noted that metal images showing group compositions have been unearthed at Mainamati[1] as well.

In one (Accession no. 8152/A 24312; Ill. 44) of such group compositions all the three figures (seated Buddha in the *bhūmisparśa-mudrā* flanked by standing Avalokiteśvara and Maitreya) have their individual haloes and background but connected by a curved band and the pedestal. The treatment of the slightly-smiling round chubby faces of all the three is practically identical; however, while the eyes of Buddha are nearly half-closed, those of the Bodhisattvas are open. The strongly-built body of Buddha is somewhat plump. The robes and the mode of wearing them in the case of Buddha are similar to those of the first group. The crowning element is a *maṇi* resting above the umbrella. The image appears to be a work of the ninth century A.D.

In the second (Accession no. 8173/A 24345; Ill. 45) all the three figures (one in the *bhūmisparśa-mudrā*, the second in the *dharmachakrapravartana-mudrā* and the third in the *dhyāna-mudrā*) of Buddha or Dhyāni-Buddhas are seated on lotuses placed on a common pedestal. Behind the shoulders and heads are their individual haloes connected together by a horizontal bar, while behind the figures runs a back-rest in the form of a long horizontal band resting on vertical posts or jambs. All of them present full faces lit by a faint smile. The eyes were half-closed, but the expression is impaired by corrosion and defacement. The plastic treatment of the well-built body is satisfactory. The plus-mark is visible in the navel of the figure on the extreme left. This image may be attributed to the ninth-tenth century A.D.

Accession no. 8172 (Ill. 46) also presents three figures of Buddha, the central one (in the *dhyāna-mudrā* and in the *vajra-paryaṅkāsana* sitting-posture) being larger than the flanking ones (in the *dharmachakrapravartana-mudrā* and in the *bhadrāsana* attitude). All the figures are integrated together not only by a common *prabhāvali* or background but by the stalks of lotuses (supporting the figures) issuing from a common stem resting on a single pedestal. The representation of the *dharmachakrapravartana-mudrā* is similar to that in the case of the central figure in Accession no. 8173/A 24345 (Ill. 45); here again, the left palm (with inner surface partly visible) of the figures is turned downward. While the soft modelling of the body is fairly good, the expression of the full round face is marred by wide open eyes. Rising over the distinctive background is an umbrella capped by a *maṇi*. The image does not appear to be earlier than the tenth century A.D.

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[1] A.K.M. Shamsul Alam, *op. cit.*, pls. VI, b and VII.

Like the preceding, Accession no. 8157/A 22981 (Ill. 47) had three figures, of which the central figure (head lost) of Buddha in the *bhūmisparśa-mudrā* alone has survived. In this composition too lotuses with stalks rising from one stem resting on a common pedestal supported three figures, but the flanking figures had their own separate halo or background which was connected with that of the central figure.

Accession no. 8184/A 24322 (Ill. 48) represents the four-armed standing Avalokiteśvara. Though the sculptor has succeeded in producing a broad well-modelled face with beautiful half-closed eyes and in infusing it with soft gracefulness, his attempt in rendering the flexions and in modelling the legs has failed. The plastic treatment of the front arms is fairly good, but the upper arms have no integral relationship with the body. It is likely that the artist was not in practice in producing multi-armed images with flexions. The curved folds of the *antarīya* are shown by mere sunken lines. There is a plus-mark at the navel, while the umbrella is crowned by the representation of a *maṇi*. The image may perhaps be ascribed to the tenth century A.D.

Accession nos. 8187/A 24321 (Avalokiteśvara; Ill. 50) and 8186/A 24319 (Maitreya; Ill. 51), the work of one sculptor, form a pair. In case they flanked a figure of Buddha in a single composition, which is not unlikely, the stalks supporting their lotus-seats issued from the stem of the lotus-seat of Buddha. It is not known if the art-idiom of these images is inspired by that of a few images found at Mainamati. In any case, these two images and also some others from District Chittagong differ widely in their art-idiom and treatment[1] from the main trends of the sculptural styles of the images noticed above. Breathing a different aesthetic air, they are characterized by an almost triangular face, staring open eyes, raised eyebrows and the insipid modelling of the body. These images, lacking in spirit, are not earlier than the tenth century A.D. and may even belong to the eleventh century A.D. To this class belong not only the Indian Museum Accession nos. 8185/A 24346 (Avalokiteśvara; Ill. 49), 8183/A 24313 (two-armed Bodhisattva; Ill. 52) and 8181/A 24316 (four-armed Bodhisattva; Ill. 53), but also the image of Jambhala (Ill. 77) housed in the temple-monastery at Chittagong and the image of a two-armed Bodhisattva (Ill. 87) housed in the Asutosh Museum, Calcutta. The last image from District Chittagong and Accession no. 8183/A 24313 (Ill. 52) are no doubt the handiwork of one sculptor and also represent the same Bodhisattva with peculiar iconographical features. Both, with a plus-marked navel and a thickened edge of the short lower cloth, are seated in the relaxed *mahārājalīlā* attitude. A similar sitting posture, extended right arm passing over the knee and the mode of wearing the lower cloth with a thickened edge is seen in an earlier image (Ill. 76) which is ascribable to the ninth-tenth century A.D. and is now housed in the temple-monastery of Chittagong. The triangular face of this image with half-closed eyes is, however, well-modelled.

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[1] B.N. Mukherjee has made a close study of this type of images; cf. *East Indian Bronzes* (Calcutta, 1979), pp. 46-55.

Belonging to the art-idiom of this very group but cruder and coarser in treatment are three images from Chittagong in the collection of S.K. Saraswati. One of them represents the six-armed Avalokiteśvara in the company of the two-armed Tārā (Ill. 89), the second the six-armed Chundā (Ill. 90) and the third the two-armed Śrīdevī-Vasudhārā (Ill. 91). The eyes of these images are not only widely open but practically bulging. The lips are extended sidewise resulting in an ungainly and almost half-mocking smile. The triangular face with these features, totally lacking in softness and grace, gives a somewhat weird feeling. The modelling of the limbs, particularly the legs and feet, is far from satisfactory. The additional arms in the case of the six-armed figures have no integral relationship with the body, the extra arms (practically forearms) suddenly emerging from the elbows of the natural arms like branches.[1] Like most of the icons from Jhewari, these three images have a plus-marked navel, prominent nipples and cloth with a thickened edge. On the basis of an inscribed label on the pedestal of the image of Śrīdevī-Vasudhārā, the three images may be dated to the eleventh-twelfth century A.D.

The hoard of Jhewari yielded two images of the two-armed Vasudhārā (with a plus-mark at the navel), both appearing to be the products of District Chittagong. They are seated in the *lalitāsana* attitude unlike the one (in the *vajra-paryaṅkāsana*) in the collection of S.K. Saraswati. Accession no. 8180/A 24348 (Ill. 54), earlier of the two, is characterized by the sensitive treatment of its well-modelled body. The expression of the triangular face is no doubt marred by the damaged nose and defaced sharp features; yet one can feel the lack of divine expression in the open eyes.

The coiffure and head-ornament of the other image of Vasudhārā (Accession no. 8179/A 24347; Ill. 55) are identical in form and style with those of the image of Śrīdevī-Vasudhārā in the collection of S.K. Saraswati. However, this well-preserved image is much better in workmanship and finish than the latter and appears to be earlier in date. The plastic treatment of the waist and abdomen of this tall female figure is naturalistic. The sculptor tried to render the features with clarity and precision, but did not succeed in creating a divine form. The face, despite its sharp features and half-closed eyes, is devoid of idealized beauty and presents a mundane appearance. This image is not earlier than the tenth century A.D. and may even belong to the eleventh century A.D. Intimately akin to this image in art-idiom, style, workmanship and features is the image of Vasudhārā (Ill. 88) housed in the Asutosh Museum; it has worn out to some extent. Both appear to have been modelled by the same sculptor.

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[1] Such a treatment of the arms is seen in the image of the eight-armed Chundā found in a hole amidst boulders on the slope of the Narakasur hill, near Gauhati in Assam (cf. *Journal of the Assam Research Society*, XIX, 1970, fig. 10). It is not unlikely that the image originated from a bronze-casting centre of Districts like Comilla and Chittagong.

Accession no. 8182/A 24349 (Ill. 56), representing the four-armed Chundā, has suffered considerably both from damage and defacement. Yet, one can feel the somewhat rounded plasticity of the front part of the body and the full broad face with a calm and contemplative expression. The image does not appear to be later than the tenth century A.D.

II

The mode of fashioning these bronzes is the usual *cire perdue* (lost wax) process of casting. This technique was followed in both solid and hollow castings. An admirable study of this technique of the past and also of the present is furnished by M. V. Krishnan in his book entitled *Cire perdue casting in India.*[1]

Although the word 'bronze' has been used in the title of the book, all the metal objects, in the absence of their compositional analysis, cannot be regarded as true bronze which is an alloy, chiefly of copper and tin, usually to the proportion of 8 : 1 (sometimes also containing a little zinc and lead). The alloy of metals of such ancient images is sometimes referred to as *pañcha-lohā* (alloy of five metals) and *ashṭa-dhātu* (a composition of eight metals or octo-alloy). According to S.K. Saraswati, 'In this composition (i.e. *ashṭa-dhātu*) we have copper, tin, lead, antimony, zinc, iron, gold and silver in varying proportions. Copper was evidently the chief ingredient and the last two, the two valuable metals gold and silver, were either absent or their proportions were quite insignificant'.[2]

The state of metallurgical knowledge during any period is clearly reflected in the chemical composition and casting and forming process used for making various images. The chemical analysis is an important guideline, but the only available data for ten of the metal objects from Jhewari are that worked out by R.K. Iyer, K.R. Krishnamoorthy and M. Sankar Das, Analytical Chemistry Division, Bhabha Atomic Research Centre, Trombay, Bombay.[1] Though these authors have used neutron activation analysis, specially to establish compositional characterization of Jhewari and Nalanda bronzes, their data do give an idea about the type of bronze used during this period.

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[1] (New Delhi, 1976).

[2] S.K. Saraswati, *Early Sculpture of Bengal* (Calcutta, 1962), p. 28.

The chemical composition of these ten bronzes from Jhewari is given in the following Table.[2]

Sl. no.	Indian Museum Acc. no.	Silver (ppm)[3]	Arsenic (%)	Gold (ppm)	Cobalt (ppm)	Copper (%)	Antimony (%)	Zinc (%)	Tin (%)	Pb[4](Lead) (%)
1.	8144/A 24332	620	0·41	92	700	83	0·07	0·9	11·4	0·7
2.	8145/A 24344	730	0·47	64	210	88	0·13	9·5	2·9	n.a.[5]
3.	8141/A 24334	450	0·29	82	980	85	0·06	0·9	10·4	n.a.
4.	8150/A 24325	560	0·28	194	750	84	0·08	0·7	11·2	1·6
5.	8155/A 24323	140	0·76	32	840	71	0·47	17·6	< 1	n.a.
6.	8197/A 22980	810	0·45	59	68	63	0·12	13·4	< 1	n.a.
7.	8198/A 22978	840	0·55	60	43	68	0·11	19·7	< 1	n.a.
8.	8153/A 24335	760	0·48	60	400	71	0·39	1·3	8·8	n.a.
9.	8178/A 24318	3900	0·33	800	840	73	0·06	0·4	14·6	n.a.
10.	8142/A 24317	450	0·18	60	1100	85	0·09	2·5	12·2	n.a.

The authors of the report observe : 'Under the experimental conditions, Co(cobalt), Ag (silver) and Au(gold) could be analysed with a good degree of certainty. As (arsenic) and Sb (antimony) are present in percentage levels and do not represent a trace element profile. They may be considered either as additives as part of the metal making or as present in the raw material'.[1]

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[1] I am grateful to Dr. R.K. Iyer for permitting me to make use of the short report (along with Tables) on the 'Characterisation studies of Ancient Bronzes based on the Trace Element Profile' by R.K. Iyer, K.R. Krishnamoorthy and M. Sankar Das (This report is to be published in the Proceedings of the Indian Academy of Sciences, Section A: Chemical Sciences.). The authors worked out their report on the basis of small samples (about 30 mg. of the material beneath the surface) drilled from ten of the objects from the hoard of Jhewari and also ten such samples from Nalanda.

[2] The Table is based on Table 3 enclosed with the report supplied by Dr. R.K. Iyer.

[3] Parts per million.

[4] Pb-values are by Atomic Absorption Spectrometry.

[5] n.a. = not analysed for want of enough sample.

The Jhewari group, according to the authors, 'gives a narrow distribution (in respect of silver values) — 450 ppm to 840 ppm, barring J-5 (140 ppm) and J-9 (3900 ppm) which fall away from the "cluster" on either extremities. The silver value for J-9 is remarkably high, being about 5 times the highest value among the rest of the samples . . . . The gold value for J-9 also is the highest in that group, and stands away from the "cluster". Thus the samples J-9 of Jhewari and N-10 of Nalanda may not belong to the respective groups or they may be of a period different from the rest. The cobalt values are scattered over a wide range in both (i.e. Jhewari and Nalanda) groups, although we observe a very close distribution for 6 out of 10 samples of Jhewari group. In general, the Jhewari group specimens show a closer range of values for the different trace elements'.

The authors further observe: 'On a closer examination of the Jhewari group, one sees a cluster as well as some "outliers". Such a situation could arise if these outliers represent subgroups in terms of the period of fabrication or different sources of origin, while still being classified stylistically as Jhewari'.

It may be noted that the elements when added do not total to 100 in many cases. This shortfall is probably due to the presence of impurities in the form of oxides, sulphides and silicates, as in the ancient days the smelting processes were not that perfect.

From the chemical analysis it appears that both bronze and brass were used by the sculptors for casting the objects of the hoard from Jhewari. However, the fact that six (Accession nos. 8144/A 24332, Ill. 6; 8141/A 24334, Ill. 1; 8150/A 24325, Ill. 17; 8153/A 24335, Ill. 7; 8178/A 24318, Ill. 30; and 8142/A 24317, Ill. 5), out of ten, are bronze indicates that the same was more popular. Even in the case of brass, the zinc content ranges from 9·5% to 19·7%. Out of the remaining four objects, two (Accession nos. 8197/A 22980, Ill. 61 and 8198/A 22978, Ills. 59 and 60) again are not images, one being a *stūpa* and the other a miniature temple. Accession no. 8155/A 24323 (Ill. 21), which is stylistically different from the typical group of images from Jhewari, most probably did not belong to any workshop of District Chittagong. The copper content of the remaining one (Accession no. 8145/A 24344, Ill. 2) is the maximum (88%), the zinc and tin being 9·5% and 2·9% respectively.

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[1] In another part of the report the authors remark : 'It is likely that the high levels of arsenic and antimony are additions to these bronzes'.

The type of alloys used would indicate the development of the craft based on availability of various metals. The more common use of copper-tin alloy (bronze) indicates that tin was within the reach of the craftsmen of Chittagong, being situated close to Burma which has the rich source of tin. Further, the area is damp and consequently bronze images were preferred to the copper and brass ones because of the higher resistance of bronze to tarnishing and also of the good polish it can take.

Zinc content in the four objects ranged from 9·5% and 19·7%. Within this range of composition the alloy retains a reddish colour, the coppery colour of pure copper slowly changing to light colour with increase in zinc content. The yellow brass above 25% zinc was apparently not preferred for images, both because of yellowish colour (susceptible to quick tarnishing) and overall difficulty in getting a good casting and production.

The lead contents in only two of the samples were analysed and were found to be 0·7% and 1·6%. It is very likely that alloys of most of the specimens had some lead deliberately added, because lead increases the fluidity of molten alloy and thus helps in getting a finer pattern on the image.[1]

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[1] I acknowledge with thanks the assistance rendered by Dr. A. K. Lahiri, Specialist Engineer, Engineers India Ltd., New Delhi, in the preparation of the second part of this chapter.

CHAPTER TWO

Discoveries

THE following brief notice of the discovery of a very important hoard of metal objects from Jhewari (District Chittagong) appeared in the *Annual Report of the Archaeological Survey of India, 1927-28.*[1]

'Of treasure trove not consisting of coins, the most important find was reported from the District of Chittagong. In February 1927, one Shaharali Bali of JHEWARI was reported to have discovered 61 Buddhist images, 2 miniature shrines and 3 other fragments of images while digging earth for the erection of his house. The attention of the Archaeological Superintendent was drawn to this find in April 1927 by a newspaper report and the Collector of Chittagong was requested to take steps under the Treasure Trove Act for the recovery and acquisition of the hoard. Accordingly the images were recovered from the original finder and kept in the Chittagong Treasury whence they were sent to the Archaeological Superintendent's Office. They were then cleaned and chemically treated and a report submitted to the Government of Bengal. As the find is the biggest hoard of images ever found in Bengal, the Government of Bengal decided to acquire it and distribute among the Indian Museum and other institutions in the province. The images included in this collection belong to the Mahāyāna form of Buddhism prevalent in this part from the 7th-11th centuries A.D. Stray examples of Buddhist cult images have been recently recovered in Chittagong, but the present find proves the existence of a local centre of Buddhist art forming a valuable link in the chain of its development and its migration to Burma. Some of the specimens show clear affinities to the bronze images of the Nālandā school, certain others to Burmese bronzes. Thirty three of the images represent Buddha in the *bhūmisparśa-mudrā*, the heights ranging from 15¼″ to 2¼″. Some of the interesting specimens are illustrated in this report (Pl. LVII, *b* and *d*). Other images represent the Buddha standing in the attitude of protection (*abhaya-mudrā*), seated in the attitude of meditation (*dhyāna*) or preaching (*vyākhyāna*). A group representing the Vajrāsana-Buddha, attended by the Bodhisattva Maitreya and Lokeśvara, was also found (Pl. LVII, *c*). Included among the hoard are a number of representations of the Bodhisattvas Padmapāṇi, Lokeśvara and Mañjuśrī and two images representing the Buddhist goddess of wealth Vasudhārā, one of the latter being a very artistic figure, holding an ear of corn and a vase of jewels (Pl. XLIX, *c*). Other important objects included in the find are a miniature of the Mahābodhi shrine at Bodhgaya studded with semi-precious stones of which some are still left, and approximately assignable to the 10th century A.D. (Pl. LVII, *a*), and a votive *stūpa* crowned by two umbrellas.'

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[1] (Calcutta, 1931), p. 184.

This brief report does not furnish a full account of the discovery and the context of the finds, which might be due to the fact that the attention of the Government was drawn to this treasure trove by a newspaper report which appeared not immediately after the discovery and that this chance discovery was not followed by the inspection of the place by an archaeologist. Thus it is not known if some of the objects had been dispersed or distributed among the local Buddhist families before the hoard was brought to public notice by the newspaper report.[1] Nor do we know if there were remains of an ancient Buddhist establishment at the place. Normally one would expect the find of such a hoard of so many objects of this nature, all belonging to the Buddhist faith, in one of the rooms of a monastic establishment like those found at Kurkihar (District Gaya, Bihar), Ratnagiri (District Cuttack, Orissa) and Achutrajpur (District Puri, Orissa). A thorough exploration is necessary to ascertain if there are any remains of Buddhist establishment lying buried at or near Jhewari. Professor Muhammad Sirajul Islam, however, on the basis of the informaton supplied by Dipankar Mahathera has informed me that there are no traces of ancient structures and even mound at or in the vicinity of

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[1] The following information was collected by Dr. Muhammad Sirajul Islam, Professor of Islamic History and Culture, University of Dacca, from Dipankar Mahathera of the Buddhist temple-monastery at Chittagong.

According to this information, Dhammaguru Dhammavansa, the then Professor of Pali at the Chittagong College, after getting the tidings of the discovery, went along with his pupil Dipankar to Jhewari to persuade the local people to hand over the images to him for depositing them in the Buddhist temple-monastery at Chittagong. Failing in his mission, he gave the news to the press.

Jhewari.[1] In case this information is based on facts, we have to concede that the Buddhist metal objects were brought from a monastery or temple facing an impending calamity and were concealed here by a devout Buddhist to ensure their safety against destruction or plunder.

The exact location of Jhewari could be determined after consulting Survey Sheet no. 79 N/16 where the spelling of the name of the village is Jhiuri (Lat. 22° 12′ 30″ N. and Long. 91° 53′ 30″ E.). It is not very far from the eastern bank of the Karnaphuli river near its mouth. As the crow flies, the village of Jhewari is nearly 16 km. south-south-east of the Chittagong railway-station, about 7 km. east of the mouth of the Karnaphuli, 8 km. east of Bay of Bengal and 2·4 km. south-west of the Anwara police-station.

In 1929 most of the acquired objects from Jhewari were presented by the Government of Bengal to the Indian Museum, Calcutta. The brief report[2] by Ramaprasad Chanda thereafter is as follows.

'The Government of Bengal have enriched the collection of bronzes in the Indian Museum by presenting 40 Buddhist images, one miniature votive *stupa*, one miniature votive temple and 7 other fragments belonging to the Treasure Trove collection from Jhewari in the Chittagong District in Bengal. This collection has already been briefly noticed by the Superintendent, Archaeological Survey, Eastern Circle, in the Annual Report for the year 1927-28, p. 184 and the votive inscriptions on some of the images have been referred to in the Annual Report for 1928-29 (p. 125). Photographs of two of the inscribed images of Buddha in earth-touching attitude have already been published in the first mentioned Report (Plate LVII, Figs. *b*, *d*). Photographs of two other inscribed images are reproduced on Plate XLII, *b-c*, and the inked impressions of four of the better preserved inscriptions on Plate XLIII, *a*. These inscriptions may be read thus :–

'(*a*) *Oṁ deyadharm=oyaṁ vandya-sthabh*(*v*)*ira śubhadattasya mātāpitṛi-purvaṁ-gamaṁ kṛitvā sakala-sattvarāśer=anutta*(*ra*) *jñānāvāptaya iti* ||

"Om. This is the pious gift of the venerable senior monk Śubhadatta for the attainment of the highest knowledge of all beings headed by his mother and father."

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[1] Dr. Muhammad Abdul Ghafur, Associate Professor, Department of Oriental Languages, Chittagong University, has verbally informed me that the low hill, locally called Diang hill, near Jhewari may contain the remains of some ancient structures.

[2] *Annual Report of the Archaeological Survey of India, 1929-30* (Delhi, 1935), pp. 194 adn 195.

'(*b*) *deyadharm=oyaṁ pravara-mahāyāna-yāyino vandya-stha*[*vira*]-*Kumārabhadrasya* | *yad=atra puṇyaṁ tad=bhavatu* . . . .

"This is the pious gift of the follower of the most excellent Mahāyāna, the venerable senior monk Kumārabhadra. The merit of this (gift) be . . . . ."

'(*c*) *Oṁ deyadharmo=yaṁ Śākyabhikshoḥ stha*[*vira*]-*Guṇadattasya.*

"Om. This is the pious gift of the senior Śākya monk Guṇadatta."

'(*d*) *Śubhadatta Mahāse*[*kha*]*rī.*

'All these inscriptions are engraved in a form of alphabet used in North Indian inscriptions from the seventh to the ninth century A.D. that was once known as *kuṭila* and is designated acute-angle type by *Bühler*. With one solitary exception (Plate XLIII, *f*) all these images show plain drapery like the images of the Gupta school of Eastern India without the folds marked on them, but unlike standing Gupta images produced in the same area most of the standing images are in frontal pose (Plate XLIII, *b*). They may be attributed to the eighth century A.D. when there was a revival of Mahāyāna Buddhism in Bihar and Bengal under the early Pāla kings and in Orissa under the Kara kings. The smaller images are cast solid, but the big images are cast hollow and the empty space within is filled with a kind of cement and then covered by a thin sheet at the bottom. Though well-finished, these bronzes are the works of skilful craftsmen but of little artistic value.'

From the Accession Register of the Indian Museum, Calcutta, it is evident that the Museum received in May 1929 as many as fifty-nine metal objects (old Accession nos. 8141 to 8199). These objects consist of fifty-four images, a miniature temple, a miniature *stūpa*, a part of the sinister flank of the halo of a large image of Buddha, the crowning element (containing the representation of a *stūpa*) of a large image and the bottom side of a pedestal as well as a part of an image-background (both the pieces having been entered under Accession no. 8199).

The available record of the Indian Museum does not throw any light on the whereabouts of the remaining seven icons or on the institutions which have received these icons. However, photographs[1] of these images along with those housed in the Indian Museum are available in the album (preserved in the Photo-archives of the Archaeological Survey of India, New Delhi) prepared by the Eastern Circle of the Archaeological Survey of India in 1927-28 when the objects of the hoard were sent to the Superintendent of the Eastern Circle for chemical cleaning and report. From these photographs which have been copied and are being reproduced in this publication, it is evident that all the seven images represent Buddha, one standing (probably in the *abhaya-mudrā*) and six seated (in the *bhūmisparśa-mudrā*). On the basis of these photographs I could trace only one (Ill. 62) of these images during my visit to Bombay. It is exhibited in the Prince of Wales Museum of Western India, Bombay.

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[1] Negatives of these photographs were transferred to Pakistan after the Partition of India.

Dr. Muhammad Abdul Ghafur, Associate Professor, Department of Oriental Languages, Chittagong University, informed me verbally that some bronze images are housed in the Buddhist temple-monastery located on the Buddhist Temple Road in the Chittagong town.

As I did not have the opportunity of visiting Chittagong and examining the icons of that Buddhist temple-monastery, I do not know if these images include some specimens of the hoard from Jhewari apart from those found earlier in District Chittagong and reported upon by K.N. Dikshit. The following is the published account[1] of these images by K.N. Dikshit.

'It is satisfactory to note that at the Buddhist monastery recently established in Chittagong, a number of ancient Buddhist images in bronze, stone and wood found mostly in Chittagong district have been collected, thanks to the energy of the learned Bhikkhu in charge, Rev. U. Dhammavansa, lecturer in Pali at the local College. These images thus offer a substantial corroboration of the evidence obtained from Tibetan works as to the existence of Mahayanism in Chittagong at least from the 8-9th century. Through the courtesy of the reverend lecturer, I was able to obtain photographic records of 13 of the images described below. They represent the Buddha, Padmapani Avalokitesvara, Tara and other cult images, and range in date from about the 9th century to the 12th or 13th, being closely allied to the products of the Magadha school. The bronzes are similar in workmanship to the Nalanda bronzes and it is possible to imagine that the worshippers in this remote corner of India requisitioned images from more inland parts of the country, unless they had them manufactured locally in imitation of models obtained from the Magadha country. A detailed description of these Buddhist images in Chittagong follows :—

'(1) Bronze image (height 7¼") of Buddha seated in the *Bhumisparsa mudra* originally found in a mosque. The left hand is placed palm upwards a little below the navel. The right hand passing over the knee-joint points to the earth. The end of the upper garment hangs in folds from the left shoulder. A *vajra* is shown in the centre of the pedestal. The original bronze colour with its green patina is still preserved in this image. There is a circular seal on the back, as in the Nalanda images, which must once have contained the Buddhist creed. The inscription on the pedestal in characters of the 10th-11th century reads —

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[1] *Annual Report of the Archaeological Survey of India, 1921-22* (Simla, 1924), pp. 81-83.

“*1. Om deya-dharmmo-yam pravara-mahayayinah x cha* (?) *ndra vijaya putrasya* (?) *yadatra* . . . . . .
2. *mata pitri* . . . .”

‘(2) Bronze image (height 7¼″) of Buddha seated in the *Bhumisparsa mudra*; similar to No. (1) in almost every respect; covered with gold leaf. Inscription on pedestal in one line, consisting of the Buddhist creed and the words —

“*deya-dharmo-yam Dharmikasya*” — the gift of Dharmika.

‘(3) Bronze image of Padma-pani (?) Avalokitesvara (height 9″), seated on a lotus seat; left hand on seat behind left leg; right hand holding lotus bud supported on right knee; decorated with all the usual ornaments; has a *dhyani*-Buddha in his crest; lotus-stalk to left. Inscription on the petals of the lotus-seat in triangle-headed characters of about the 9th-10th century. —

“*Om deya-dharmo-yam Nagirikasya*” — the gift Nagirika.

‘(4) Stone bas-relief (height 7″) of Tara; seated in the *lilasana*; holds the stalk of a lotus in the left hand, the right being placed over the knee; fully ornamented; *stupa* in relief on the back slab; lions couchant on either side; kneeling figures in front on pedestal, probably representing donor and his wife. The inscription in 7 lines in characters of the 9th century on the back reads,—

“1. *Om ye dharma hetupra*
2. *bha*(*ava*)*hetum tesanta*
3. *thagatah evam vani jo*
4. *nirodho brihadharma*
5. *mahasramah*
6. *Om ye dharma paramopa*

7. *sakah Kadainda*."

'The first five lines give a corrupt and incomplete creed; the last two give the name of the donor which was Kadainda.

'(5) Bronze image (height 6″) of Padmapani Avalokitesvara seated in the *lilasana*; circular halo behind; covered with silver leaf; left hand holds stalk of lotus; dhyani-Buddha in crest. Inscription on pedestal below lotus seat—

deya-dharmo-yam Sri Haritaka (?)

'(6) Bronze image (height 5″) of Tara seated in the *lilasana*; circular halo behind; covered with silver leaf; uninscribed.

'(7) Hollow bronze cast image (height 4¼″) (most probably of foreign origin) of Buddha, seated in the *Bhumisparsa mudra*; on reverse, stupa with 10 umbrellas. The technique is very defective, as shown by the bulging eyes.

'(8) Bronze image (height 6″) of Buddha standing in the *Abhaya mudra*. Small round seal on reverse.

'(9) Bronze image (height 3¾″) of Buddha, seated in the *Bhumisparsa mudra*; oval shaped halo with beaded border, behind; square pedestal with double lotus seat; on reverse, small round seal inscribed with Buddhist creed in 11th century characters.

'(10) Bronze image (height 4½″) of Jambhala, seated in the *lilasana*, with right foot hanging down and the left folded on the seat. The god is characterized by the distended abdomen and the row of seven auspicious jars on the pedestal; his left hand holds a toy elephant and the right holds some kind of fruit; the figure is fully ornamented.

'(11) Small soapstone sculpture (length 3½″) shaped like a boat with a lamp receptacle on the left and a bearded sadhu with distinctly Chinese features, leaning on it to the right. This must have been left by some Chinese visitor or pilgrim.

'(12) Bronze image (height 3½″) of Buddha, seated cross-legged, with the hands in the *Dharmachakra-mudra*; behind, broken halo with

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decorated borders; on reverse, ring with hole, meant for holding the staff of an umbrella.

'(13) Wooden image (height 7″) of Buddha, seated on double-lotus seat in the *Bhumisparsa mudra*; *Vajra* in front and branches of the Bodhi tree on the halo behind the head; surface damaged and cracked; right arm broken; originally from Vikrampur, District Dacca.'

The photographs referred to in the above account were not published. Fortunately, these photographs[1] are available in one of the albums in the Photo-archives of the Archaeological Survey of India, New Delhi. Some of these images have an affinity with the icons from Jhewari. Copies of the photographs of these images are being reproduced in this book.

In 1927 Narendra Nath Law visited the Buddhist temple-monastery at Chittagong and thereafter published an article.[2] Eight of the images described by K.N. Dikshit are illustrated in this article. The find-spots of some of these images are also furnished by him on the basis of the information supplied by Aggamahapandita Dhammavaṁsa Mahathera of that temple-monastery. Apart from a very short account of the images reported upon by K.N. Dikshit, Narendra Nath Law listed two metal images[3] of Buddha housed in that temple-monastery. Both of them are simply noted as seated cross-legged in the *bhūmisparśa-mudrā*, one being 9 in. (23 cm.) high and the other 8¼ in (21 cm.) high. No other details have been given. Nor are the photographs of these two illustrated.

In 1975 Sadashiv V. Gorakshkar, Director, Prince of Wales Museum, Bombay, paid a visit to this temple-monastery. Thanks to Dipankar Srijnan Mahathera, High Priest and Ex-President of Buddhist Association, he could take photographs of some of the metal images housed in the shrine-chamber located in the first floor of the monastery. He kindly supplied me with photographs of eleven metal icons and the stone image of Tārā (noticed both by K.N. Dikshit and Narendra Nath Law). These photographs, apart from illustrating four metal icons described by K.N. Dikshit, portray seven metal images, the find-spots of which were not recorded by Gorakshkar. While one (Ill. 82, right) of these seven images is definitely from Burma (perhaps Arakan region), another (Ill. 84) may not belong to Chittagong.

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[1] Negatives of these photographs were transferred to Pakistan following the Partition of India.

[2] 'Some Images and Traces of Mahāyāna Buddhism in Chittagong', *The Indian Historical Quarterly*, VIII (Calcutta, 1932), pp. 332-41.

[3] *Ibid.*, p. 333, nos. VI and VII.

Three images (Ills. 89, 90 and 91) from Chittagong form part of the collection of Professor S.K. Saraswati. He received these images as presents from the late Beni Madhab Barua who had hailed from Pahartali, not very far from the town of Chittagong, and was Professor of Pali, University of Calcutta. While two (Ills. 89 and 90) of these images have already been published by Pratapaditya Pal in an article entitled 'Two Syncretistic Icons',[1] the third (Ill. 91) has been fully described and illustrated by B.N. Mukherjee.[2] These three images are somewhat akin to some of the late icons from the hoard from Jhewari in style and workmanship.

I noticed, in one of the albums of the Photo-archives of the Archaeological Survey of India, New Delhi, the photograph (Ill. 85) of a metal image from Chittagong in the collection of the Asutosh Museum, University of Calcutta. The photograph (Negative no. 71/64) was taken in 1964 and the height of the image, as recorded by the photographer of the Archaeological Survey of India is 8½ in. (=21·5 cm.). The image, to judge by the photograph, is analogous to the Indian Museum Accession nos. 8141/A 24334 (Ill. 1), 8145/A 24344 (Ill. 2) and 8143/A 24314 (Ill. 3) and most probably hailed from Jhewari or its neighbourhood.

In 1979 when I went to the Asutosh Museum in Calcutta to examine the image and showed the photograph, I was told that the image had been missing for some years and that it was not found at the time of the reorganization of the gallery of metal exhibits in the present building. I was, however, shown the Picture Postcards Set II published by the Asutosh Museum of Indian Art, University of Calcutta. One (numbered 4) of the cards of this set of 'Twelve Pictorial Cards of Bengal Sculpture' contains the illustration of the image in question. The caption on the card is : 'Buddha in bhumisparsa Mudra, Bronze (8¼″ x 7″), Jhewari (?), Dt. Chittagong, *c* 11th century A.D.'

This image from District Chittagong was presented to the Museum by the late Dinesh Sen, Professor of Bengali, University of Calcutta, in about 1939. I was told that Dinesh Sen presented to the Museum another image of Buddha, smaller in size, also from Chittagong. This image too is not now traceable in the collection of the Asutosh Museum. I could not procure the photograph of this smaller image.

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[1] *J.N. Banerjea Volume* (Calcutta, 1960), pp. 326-35.

[2] 'Adoption of Brahmanical Deities in Buddhist Pantheon — an Illustration', *Buddhism and Jainism* (Cuttack, 1976), pp. 193-95.

I found three metal images (Ills. 86, 87 and 88) from the Chittagong area in two of the showcases in the Bronze Gallery of the Asutosh Museum. One of the three images represents Buddha. The Mahabodhi Society of Calcutta gave this image for display in the exhibition organized by the Asutosh Museum in the Senate Hall on the occasion of the Buddha Jayanti celebration in 1956. The other two images, which had been collected by P.C. Nahar, were presented to the Asutosh Museum by Vijay Singh Nahar in about 1938.

There is a bronze image (Ill. 94) from Chittagong area in the collection of Parimal Ray who informed me that he had purchased the image from the late Mahadev Khaitan some years back. This image represents Buddha in the *bhūmisparśa-mudrā*. Its size, features, style and workmanship, to judge by the photograph in the album of the Archaeological Survey of India, are identical with those of the lost larger image of Buddha of the Asutosh Museum.

It is likely that some images from District Chittagong are still in the collection of private individuals unless they are sold abroad.

CHAPTER THREE

Historical survey and religious background

THAT Chittagong played an important role in the history of Buddhism is manifest from sporadic references in the late Tibetan works. Thus, Lama Tāranātha in his 'Account of the Period of King Gobichandra and Others', one of the chapters of his *History of Buddhism in India* (*rGya-gar-chos-'byuṅ* or *dGos-'dod-kun-'byuṅ*; completed in 1608), referred to a monastery in the town of Chaṭighābo in Bhaṁgala in the context of introducing pointed caps by the Buddhist monk-scholars (*paṇḍitas*) of this monastery. This narrative, as translated from the Tibetan language into the English by Lama Chimpa and Alaka Chattopadhyaya,[1] is as follows.

'There was a monastery called the Piṇḍa-vihāra[2] in the city of Caṭighābo in Bhaṃgala. A number of *tīrthika* debators announced that they were going to have a debate there on the following morning. (The monks) felt uncertain about their own capacity. An old woman turned up at that time and said, "While having the debate, put on caps with pointed tops like thorns. And that will bring you victory." They acted accordingly and won victory. In other places also, they became victorious in a similar way. From then on, the *paṇḍita*-s adopted the practice of wearing pointed caps. During the period of the seven Pāla-s and of the four Sena-s, all the Mahāyāna *paṇḍita*-s used to wear pointed caps. Before this time, however, there was no such practice.'

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[1] *Tāranātha's History of Buddhism in India*, edited by Debiprasad Chattopadhyaya, (Simla, 1970), pp. 254 and 255.

[2] The reading should be Paṇḍita-vihāra. Paṇḍita-vihāra is mentioned in the *Pag Sam Jong Zang* (completed in A.D. 1747).

Chaṭighābo is noted as Chatigom in the Tibetan Geography.[1] The variant readings of this name are Chāṭigrāma or Chāṭigāon. The Bengalis usually pronounce the name as Chaṭṭagrāma and Chāṭgāon (which is anglicised into Chittagong).

From the account of Lama Tāranātha, it appears that Gobichandra (Gopīchandra) flourished some time before Gopāla (*circa* A.D. 750-75), the founder of the Pāla dynasty. Gobichandra is stated to have been a son of Vimalachandra who ruled Bhaṁgala (Vaṅgāla), Kāmarūpa and Tīrahuti.[2] His mother was a sister of the Mālava king Bharthari (possibly a corruption of Bhartṛihari). Gobichandra either ascended the throne or was about to become king at the time of the death of Dharmakīrti,[3] the celebrated Buddhist logician. After Gobichandra, his paternal cousin ruled for many years. Following an interregnum after Lalitachandra who was the last king of this Chandra dynasty in Bhaṁgala, Gopāla was elected as king in Bhaṁgala in about A.D. 750. Thus Gobichandra may be assigned to the last quarter of the seventh or the beginning of the eighth century A.D. Vimalachandra and Gobichandra are said to have been converted by the *siddha* Jalandhari-pā and Kṛishṇāchārya, the latter *āchārya* converting Lalitachandra[4] as well.

The Tibetan-knowing scholar, Sarat Chandra Das, in his article on the antiquity of Chittagong, based on the information from Tibetan works,[5] also related the incident of disputation between the *tīrthikas* (Brāhmaṇas) and the leader of the Buddhists who wore a pointed cap at the time of the debate and came out victorious. The reading of the name of the large monastery where this religious controversy took place, according to Sarat Chandra Das, is Paṇḍita-vihāra (instead of Piṇḍa-vihāra) located in the city of Chāṭigrāma or Chāṭigāon (modern Chittagong). Chāṭigrāma was noted as the seat of government during the reign of Gopīchandra, son of Vimalachandra who patronized the *Mādhyamika* philosophers, Śrī-gupta, the pupil of Supradatta, and also the *āchāryas* Ratna-kīrtti and Amara Siddha.[6] This place or the territory is said to have at that time many *tīrthika* temples and *vihāras* of the Buddhists who belonged to the Tāntrik Mahāyāna school. Chāṭigrāma drew many Buddhist monks and teachers from distant lands. The names of some of them, as furnished by Sarat Chandra Das in connection with the conversion of Gopīchandra who ultimately renounced the worldly life, are the Buddhist *siddha* Bālapāda (called the sage of Jālandhara), Krishṇāchārya (pupil of Bālapāda) and the latter's pupils Badala, Mahila, Dhama and Dhuma.[1] Before proceeding to the Chāṭigrāma city, Bālapāda is said to have visited Jālandhara (identified by some with Sitakund in District Chittagong) 'where flames of fire were seen in the midst of water and stone'. Sitakund is a place of pilgrimage to the Buddhists[2] and Hindus since early time.

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[1] *Tāranātha's History of Buddhism in India*, p. 255 n.

[2] *Ibid.*, p. 224.

[3] *Ibid.*, p. 249.

[4] *Ibid.*, p. 251.

[5] Sarat Chandra Das, 'A Note on the Antiquity of Chittagong, compiled from the Tibetan works Pagsam Jon-Zañ' of Sumpa Khan-po and Kāhbab Dun-dan of Lama Tārā Nātha', *Journal of the Asiatic Society of Bengal*, LXVII, part I (Calcutta, 1898), pp. 20-28.

[6] *Ibid.*, p. 22.

According to the information furnished by Sarat Chandra Das on the basis of Tibetan works, the great Tāntrik Buddhist sage Tila-yogī (Tilapāda or Tillopāda) was born in Chāṭigāon about the middle of the tenth century A.D. and Naratopa, the hierarch of Magadha, visited Chāṭigrāma and 'took vows from Tila-yogī'.[3] Following the destruction of Buddhist monasteries in Magadha and massacre of monks by the Muslim invaders, many Buddhists fled towards eastern Bengal and Arakan (in Burma) and Buddhism continued to flourish in Chittagong, Chittagong Hill Tracts and Arakan. The Buddhist queen of Chagala-rāja (who ruled some time in the fifteenth century A.D.), who is said to have been a powerful ruler of Chāṭigāon, induced the king to repair some of the ruined monasteries of Magadha and the Mahābodhi temple at Bodh-Gaya.[4] *Paṇḍita* Vana-ratna and others visited Tibet from Chāṭigāon. In later times Babla Sundara, the king of Tripura and Chāṭigrāma, is stated to have sent a number of *paṇḍitas* to the *siddha* Śānti-gupta residing in the country of Khagendra in Dekhan and these *paṇḍitas* returned with a large number of *mantra* works to Chāṭigāon.[5]

These Tibetan references to Chāṭigrāma, though not presenting a connected history, are enough to show that the place was an important and thriving centre of Mahāyāna Buddhism as early as the seventh century A.D., if not earlier, and continued to cherish the faith and the Tāntrik form of Buddhism even many centuries after the Muslim conquest of Bihar and northern and western Bengal. These Tibetan references, though late and based on earlier writings as well as oral traditions transmitted from generation to generation, cannot be brushed aside as purely imaginary and absolutely unreliable, as they contain kernels of truth so far as the religious history is concerned. In fact, the importance of the Chittagong region in the fields of Buddhist religion and art is amply attested by other sources and finds of images.

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[1] Sarat Chandra Das, *op. cit.*, p. 24.

[2] The footprint of Buddha traced on a stone on the Chandranath peak near the village of Sitakund is venerated by the Buddhists who believe that there was a Buddhist temple at the spot; L.S.S. O'Malley, *Eastern Bengal District Gazetters : Chittagong* (Calcutta, 1908), p. 190.

[3] Sarat Chandra Das, *op. cit.*, p. 25.

[4] *Ibid.*, p. 26.

[5] *Ibid.*, p. 27.

In the seventh century A.D. the Chittagong region acquired sufficient celebrity for its seats of learning to attract Buddhist monks from distant lands like China. One of such monks was Wu-hing (variantly spelled as Wou-hing) whom I-tsing (who was in India from *circa* A.D. 673 to A.D. 685) saw off 6 *yojanas* east of Nalanda in about A.D. 685.[1] From I-tsing's Memoirs (*Kau-fă-kao-sang-chuen*) of eminent monks from China and bordering countries visiting India and its neighbourhood during the second half of the seventh century A.D., it is known that Wu-hing sailed from Siṁhala (Sri Lanka) for the north-east and after about a month arrived at the country of O-li-ki-lo (Harikela) which was the eastern limit of East India and a part of Jambudvīpa.[2] From this account and also other evidence, it is almost certain that District Chittagong which has a littoral area facilitating disembarkation of sea-going vessels and possibly Chittagong Hill Tracts formed the territory of Harikela in this period,[3] though the geographical extent of Harikela extended in a later period.

Wu-hing had stayed in Harikela for one year before he repaired for Mahābodhi (Bodh-Gaya).[4] Apparently, the country had important centres of Buddhist learning to induce this monk to remain there for one year. Another Chinese monk Tan-Kwong, coming to India by the southern sea-route, arrived at A-li-ki-lo (Harikela). Having found much favour with the king of that country, he 'got a temple built and books and images.'[5] Ultimately he expired there.

From the above evidence, it is clear that Buddhism was not only in an affluent state in the second half of the seventh century A.D. in the territory of Harikela but received an active patronage from the king of the country. No information is available from the Chinese source about the dynasty to which the king belonged; nor is the name of the king known. If the Tibetan account can be relied upon, the king might have belonged to the early Chandra dynasty.

From the following verse of Chapter LIII of the *Ārya-Mañjuśrīmūlakalpa* (*circa* late eighth century A.D.) which refers to Gopāla's accession to the throne, it is evident that in the eighth century A.D. the worship of the goddess Tārā had already been established in Harikela.[6]

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[1] J. Takakusu (tr.), *A Record of the Buddhist Religion as practised in India and the Malay Archipelago (A.D. 671-695) by I-tsing* (Oxford, 1896), pp. xxxiii, xlvi, liii and 44.

[2] Samuel Beal, *The Life of Hiuen-Tsiang by the Shaman Hwui Li* (London, 1911), p. xli.

[3] *Journal of the Asiatic Society*, XVIII, 1976, pp. 73 and 74. B.N. Mukherjee, 'The Original Territory of Harikela', *Bangladesh Lalit Kalā*, vol. 1, no. 2, July, 1975, pp. 115-19.

[4] J. Takakusu, *op. cit.*, p. xlvi.

[5] Samuel Beal, *op. cit.*, p. xxxix.

[6] *Ārya-Mañjuśrīmūlakalpa* (*Mahāyānasūtrasaṁgraha*, part II, Buddhist Sanskrit Texts, no. 18), edited by P.L. Vaidya, (Darbhanga, 1964), p. 508.

sidhyate cha tadā yaksharāṭ chaiva mahābalaḥ |
Harikele, Karmaraṅge cha Kāmarūpe Kalaśāhvaye || 833

The overlord of Harikelā-maṇḍala towards the end of the ninth century A.D. was Kāntideva who was a devout Buddhist as is known from an unfinished inscribed copper-plate[1] found in the Chittagong town. The grandfather (Bhadradata or Bhadradatta) of the *parama-saugata* (a devout worshipper of Sugata i.e. Buddha) Kāntideva was also Buddhist. During this time Buddhism was no doubt in a flourishing state. This period also saw the dedication of the images of Buddha in the Buddhist shrines as borne out by the inscriptions on some of the metal images from Jhewari; the characters of these dedicatory inscriptions closely resemble those of the Chittagong copper-plate of Kāntideva.

The prosperity of Buddhism in the Chittagong region remained unabated during the rule of the Chandras who were devout Buddhists and rose to power shortly after Kāntideva or his successor. King Trailokyachandra (first quarter of the tenth century A.D.) of this dynasty is described as *ādhāro Harikela-rāja-kakuda-chchhatra-smitānāṁ śriyām*[2] in the Rampal, Dhulla and Madanpur copper-plates of Śrīchandra, son of Trailokyachandra. While Radhagovinda Basak translated the phrase as 'the support of the royal majesty smiling in the royal umbrella of the king of Harikela,[3] N.G. Majumdar interpreted it as 'the support of Fortune godesses (of other kings) smiling at (i.e., joyful on account of) the umbrella which was the royal insignia of the king of Harikela'.[4] According to the first interpretation, Trailokyachandra was the *de facto* ruler of Harikela and according to the second, he was the king of Harikela with some rulers subordinate to him. R.C. Majumdar is in favour of the latter interpretation and writes that 'Trailokyachandra added Chandradvīpa and Harikela to his paternal dominion.[5] D. C. Sircar, however, considers Trailokyachandra as 'the mainstay of the royal fortunes of the kings of Harikela'.[6] With their base at Harikela, the Chandras extended their rule to Chandradvīpa (part of District Bakarganj according to some scholars), Samataṭa (Districts Noakhali and

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[1] D.C. Bhattacharya and J.N. Sikdar,'The New Chittagong Copper-plate of Kantideva', *The Modern Review*, XXXII, November 1922, pp. 612-14; R.C. Majumdar, 'Chittagong copper-plate of Kantideva', *Epigraphia Indica*, XXVI, 1941-42, pp. 313-18.

[2] Nani Gopal Majumdar, *Inscriptions of Bengal*, vol. III (Rajshahi, 1929), p. 4; *Epigraphia Indica*, XXXIII, 1959-60, p. 138; *Epigraphia Indica*, XXVIII, 1949-50, p. 56.

[3] *Epigraphia Indica*, XII, 1913-14, p. 141. While editing the Madanpur copper-plate of Śrīchandra, R.G. Basak revised his earlier view and noted that 'Trailokyachandra acquired the royal fortunes of the Harikela kingdom'; *Epigraphia Indica*, XXVIII, p. 54.

[4] N.G. Majumdar, *op. cit.*, p. 7.

[5] R.C. Majumdar, *History of Ancient Bengal* (Calcutta, 1974), p. 201.

[6] D.C. Sircar, *Epigraphic Discoveries in East Pakistan* (Calcutta, 1973), p. 24.

Comilla), Vaṅga (District Dacca) and Śrīhaṭṭa (District Sylhet). Following this expansion of the territory of the Chandras, Harikela probably lent its name to some of the States like Vaṅga[1] and Śrīhaṭṭa.[2] The capital of the kingdom of the Chandras was transferred to Vikramapura (in District Dacca) in Vaṅga either by Śrīchandra or by his father Trailokyachandra. The last known ruler of this dynasty is the *parama-saugata* Govindachandra who flourished in the first half of the eleventh century A.D.[3] He was noted as the king of Vaṅgāladeśa in the Tirumalai rock-inscription (A.D. 1024) of Rājendra Choḷa (A.D. 1012-44).

One of the images of Harikela was hallowed and celebrated enough to be reproduced in a painting of the illustrated manuscript of the *Ashṭasāhasrikā Prajñāpāramitā* (no. Add. 1643; copied in N.S. 135, i.e. A.D. 1015) preserved in the library of Cambridge University. The caption of this miniature painting is, according to A. Foucher, 'Harikelladeśe Śila-Lokanāthaḥ'.[4] The painting represents an unusual form of the six-armed Lokanātha.[5] The bejewelled Bodhisattva, white in complexion, is standing with an inconspicuous flexion. Of the three right hands, the lowest palm is in the *vara-mudrā*, the middle one holds the stalk of a lotus and the top one bears a rosary. In the top left palm is a manuscript, the lowest left palm being *varada*. The bent object in the middle left palm might be intended for a *tridaṇḍaka*. The Bodhisattva is accompanied by four companions. The bejewelled standing figure, green in complexion, on the dexter represents Tārā holding the stalk of an *utpala* with her left hand, the right palm being in the *abhaya-mudrā*. The kneeling figure with folded hands beseeching the Bodhisattva below the lowest right palm of the latter is Sūchīmukha. The four-armed female figure, yellow in complexion, on the sinister, stands for Bhṛikuṭī; one of her right hands is in the *vandanā-mudrā* and the other might have held a rosary. The objects in the left hands are indistinct. The dwarfish male figure near the left leg of Lokanātha appears to be Hayagrīva with his right hand in the *vandanā-mudrā*.

The affluence of a Buddhist establishment at or near the present Chittagong town for at least three centuries from the ninth to the end of the eleventh century A.D. is amply attested by the metal images found at Jhewari.

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[1] The lexicographer Hemachandra (A.D. 1088-1172) equates Harikela with Vaṅga; *Abhidhānachintāmaṇi*, IV, 23, *Vaṅgāstu Harikelīyāḥ*.

[2] According to the *Rūpachintāmaṇi* (completed in Śaka 1515), Harikela is Śrīhaṭṭa; cf. R.C. Majumdar, *History of Ancient Bengal*, p. 9.

[3] D.C. Sircar assigns this king to A.D. 1020-45 and R.C. Majumdar to *circa* A.D. 1010-35.

[4] A. Foucher, *Étude sur l'Iconographie Bouddhique de l'Inde d'après des documents nouveaux*, part 2 (Paris, 1900), p. 200 (no. 55).

[5] S.K. Saraswati, *Tantrayāna Art An Album* (Calcutta, 1977), p. LXXXV and Ill. 240.

The images by their art-idiom and style would indicate not only the existence of at least one local centre of metal-casting but also the demand of such images for dedication to the shrine in the Buddhist establishment. These images would further indicate that this establishment was important enough to draw pilgrims from outside. From these images it is apparent that the establishment, a stronghold of Mahāyāna, gave way in the course of time to Vajrayāna. The find-spots of the other images, sporadically discovered in District Chittagong, if they had been properly recorded, would have helped scholars in locating the sites of other Buddhist establishments.

The Buddhist Chandras were ousted from eastern and southern Bangladesh by the Varmans of the Brahmanical faith in the second half of the eleventh century A.D. The dominion of the Varmans came into the possession of the Brahmanical dynasty of Senas about the middle of the twelfth century A.D. During the later part of the reign of Lakshmaṇasena (*circa* A.D. 1179-1207) an independent kingdom was established by a Deva dynasty on the eastern side of the Meghna river.[1] One (dated Śaka 1165 equivalent to A.D. 1243) of the copper-plates of King Dāmodaradeva of this dynasty, who ascended the throne in A.D. 1231, was discovered at the village of Nasirabad near the Chittagong town.[2] This copper-plate records a grant of land to a Brāhmaṇa. The territory of this king covered the districts of Comilla, Noakhali and Chittagong. Dāmodaradeva was possibly succeeded by Daśaratha. As the latter's Adavadi copper-plate grant was issued from Vikramapura, it is evident that the Devas ousted the Senas from Vikramapura. From his title Arirāja-Danuja-Mādhava, it has been suggested that he is identical with 'Danuj Rāi, the Rājā of Sonārgāon, near Dacca, who, according to Ziauddin Barni, entered into an agreement with Ghiyāsuddin Balban that he would guard against the escape of the rebellious Tughril Khān by water (1283 A.D.)'.[3]

The Devas were Vaishṇava by religion.[4] Though the rulers of the dynasties following the Buddhist Chandras professed Brahmanical faiths, it is unlikely that they were hostile to Buddhism, as many kings of ancient Indian subcontinent were noted for their religious tolerance, catholicity and respect for the religions of their subjects. Thus, according to the Mainamati copper-plates, the *parama-saugata* (devout follower of Sugata or Buddha) Laḍahachandra of the Chandra dynasty granted villages in the name of the god Vāsudeva-bhaṭṭāraka (Vishṇu) in favour of the god Laḍaha-mādhava-bhaṭṭāraka installed by the king himself at Paṭṭikeraka.[1] Again, the *parama-saugata* Govindachandra, according to his Mainamati copper-plate charter, made a grant of a plot of land in favour of the god Naṭṭeśvara-bhaṭṭāraka (dancing Śiva) in the name of the god Śiva-bhaṭṭāraka.[2]

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[1] R. C. Majumdar, *History of Ancient Bengal*, p. 234.

[2] N. G. Majumdar, *Inscriptions of Bengal*, vol. III, pp. 158-63; *Epigraphia Indica*, XXVII, 1947-48, p. 185.

[3] *Hisiory of Ancient Bengal*, p. 277.

[4] Gautamadatta, a minister (*mudrādhikāri-sachiva*) of Dāmodaradeva is noted as *śrī-Gautamāṁghripara* in the Sobharampur (District Comilla) copper-plate of Dāmodaradeva dated A.D. 1236 (cf. *Epigraphia Indica*, XXX, 1953-54, pp. 184-88). Gautamadatta appears to have been a devotee of Gautama (i.e. Buddha).

Buddhism, no doubt, flourished in the south-eastern Bangladesh in the thirteenth century A.D. It is very likely that many of the Buddhist monks of Magadha and northern and western Bengal resorted to this part out of dread of the Muslim conquerors. From the Mainamati copper-plate[3] dated Śaka year 1141 (A.D. 1220) and issued in the seventeenth regnal year of King Raṇavaṅkamalla Śrī-Harikāladeva, it is gathered that Dhaḍi-eba, a minister of the king, donated a piece of land in favour of a *vihāra* dedicated to Durgottārā (a form of the Buddhist goddess Tārā) in the town of Paṭṭikerā (area around Mainamati, District Comilla). Dhaḍi-eba is noted as shining in the good practices of the *Sahaja* cult (i.e. Sahajayāna). From his name and also the name of his father (Heḍi-eba) it has been surmised by some scholars that the family might have been of Burmese origin.

Chittagong was conquered by Fakhru'd-Dīn Mubārak Shāh (A.D. 1338-49), the ruler of Sonargaon.[4] However, the Muslim rulers of Bengal failed to hold this disputed territory continuously under them. Chittagong, which with its great port,[5] thriving *entrepôt* for import and export and important position near the mouth of the Meghna was a scene of chronic warfare till its annexation in A.D. 1666 during the governorship of Shā'ista Khān in the reign of the Mughal emperor Aurangzeb, was some time under the Rājā of Tripura, over a century under the Arakanese sovereignty and at times under the Bengal Sultans. Thus, Chittagong, which acknowledged the suzerainty of Sultan Jalālu'd-Dīn Muḥammad (*circa* A.D. 1418-33),[1] was wrested subsequently by the king of Arakan in A.D. 1459.[2] Towards the end of his rule Ruknu'd-Dīn Bārbak (A.D. 1459-74) annexed Chittagong to his kingdom.[3] Between A.D. 1512 and 1518 the country changed masters in quick succession, being under the Rājā of Tripura, the Arakanese king and 'Alāu'd-Dīn Ḥusain Shāh (A.D. 1493-1519).[4] Bijaya Māṇikya (*circa* A.D. 1540-71), the Rājā of Tripura, brought under his sway Chittagong[5] which during the reign of Amar Māṇikya (*circa* A.D. 1577-86) was once again conquered by Arakan, then ruled by Meng Phalaung (A.D. 1571-93).[6] Since then till A.D. 1666, the whole of Chittagong was virtually under the control of the Arakanese kings (who were also called Magh Rājās[7]). Chittagong suffered considerably not only due to frequent warfare but on account of the unscrupulous Portuguese traders and sea-rovers who made their appearance in this part in the second decade of the sixteenth century A.D. In A.D. 1534 or 1535 Antonio da Silva Menezes set fire to Chittagong and even killed a large number of people there.[8] Shortly afterwards the Portuguese secured the permission of Ghiyāthu'd-Dīn Maḥmūd Shāh (A.D. 1533-38) of Gaur for trading rights and building of factories at Chittagong,[9] called 'Porto Grande' by the Portuguese. After their possession of Chittagong, the Arakanese kings enlisted the assistance of the Portuguese, took under their employment a number of Portuguese adventurers who were competent seamen and made grants of land for their settlements, one being at Dianga (on the sea-coast), south of the mouth of the Karnaphuli. By their piracy, plundering raids, depradations and brutal treatment of the captives (many of whom were sold away as slaves), these unrestrained ruthless Portuguese perpetuated devastation, damage and desolation in the coastal and riparian areas of southern and eastern Bengal. These dubious allies of the Arakanese did not hesitate at times to plunder the coast of Chittagong and Arakan and even to seize Arakanese vessels. In the later phase of the Arakanese sway over Chittagong, the Maghs of Arakan and Chittagong as also the Portuguese ravaged and depopulated both sides of rivers from Chittagong to Dacca by devastating raids, pillage and mass-enslavement. This state of affairs continued till A.D. 1666 when the Mughal forces ultimately conquered Chittagong from the Arakanese (who had been deserted by the Portuguese at the instance of the Mughal governor) and changed the name of the town as Islāmābād.

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[1] D.C. Sircar, *Epigraphic Discoveries in East Pakistan* (Calcutta, 1973), pp. 48 and 49.

[2] *Ibid.*, p. 50.

[3] Dinesh Chandra Bhattacharyya, 'The Maināmati Copper-plate of Raṇavaṅkamalla Harikāladeva,' *The Indian Historical Quarterly*, IX (Calcutta, 1933), pp. 282-89; also *Varendra Research Society's Monographs*, no. 5 (Rajshahi, 1934), pp. 10-16.

[4] *The History of Bengal*, II, edited by Jadu-nath Sarkar, (Dacca, 1948), p. 99.

[5] From the *Yin-yai-shêng-lan*, compiled by Ma Huan (an interpreter attached to the suite of Chêng-ho who was sent to the various kingdoms of the western ocean by the Chinese emperor Yong-lo) between A.D. 1425 and 1432, it is known that the Chinese people coming by sea used to anchor their ships at Cheh-ti-gan (Ch'a-ti-kiang, Che-ti-kiang) and to take small boats to reach Sonargaon and ultimately the capital of the Sultan of Bengal; *Journal of the Royal Asiatic Society of Great Britain and Ireland* for 1895, pp. 523 ff.; *Visva-Bharati Annals*, I, 1945, pp. 96 and 117.

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[1] *The History of Bengal*, II, pp. 128 and 129.

[2] *Ibid.*, p. 378.

[3] *Ibid.*, p. 135.

[4] *Ibid.*, pp. 149 and 150.

[5] *Ibid.*, p. 242.

[6] *Ibid.*, p. 243.

[7] *Ibid.*, p. 243 n.

[8] *Ibid.*, p. 357.

[9] *Ibid.*, p. 357.

There is very little information about the condition of Buddhism in this period of chronic warfare, turbulence and insecurity. However, it is apparent that the prosperity of the Buddhist establishments was affected adversely. It is also not unlikely that the monasteries and other Buddhist religious structures did not escape the destructive hands; for not a single ancient Buddhist structure is so far reported to have stood above the ground. It is also significant that we have hardly any notice of Buddhist images of this period belonging to the local school of Chittagong. That the religion did not disappear altogether is perhaps due to the fact that the Arakanese themselves were Buddhists. From an inscribed silver plate found in a 'cave' near Islāmābād[1] (Chittagong town was so named after the Mughal conquest) it is gathered that a sacred structure was erected near Chittagong in the sixteenth century. The importance of this structure is indicated by the record of the lavish deposit of images along with other things within the relic-chamber of this edifice. The first part of the text of the inscription, as translated by John Shore, furnishes some details about the deposit inside the relic-chamber, the second part narrates a sketch of the life of Śākyamuni Buddha from his birth to the attainment of enlightenment and the third recounts the merit of reading the writings on the life and sayings of Buddha.

The translation of the first part of the text (noted to be in the Maga language) as furnished by John Shore is as follows.

'On the 14th of *Mágha* 904, *Chándi Láh Rájà*, by the advice of *Bowangari Rauli*,[2] who was the director of his studies and devotions, and in conformity to the sentiments of twenty-eight other *Raulis*, formed the design of establishing a place of religious worship; for which purpose a cave (obviously a pit) was dug, and paved with bricks, three cubits in depth, and three cubits also in diameter, in which were deposited one hundred and twenty brazen images of small dimentions, denominated *Tahmúdas*; also twenty brazen images larger than the former, denominated *Lángúda*; there was likewise a large image of stone *Lángúdagári*, with a vessel of brass in which were deposited two of the bones of *T'hácur*: on a silver plate were inscribed the *Hauca*, or the mandates of the deity; with that also styled *Taumah Chucksowna Tahma*, to the study of which twenty-eight *Raulis* devote their time and attention; who, having celebrated the present work of devotion with festivals and rejoicings, erected over the cave a place of religious worship for the *Magas* in honour of the deity'.

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[1] John Shore, 'The Translation of an Inscription in the Maga Language engraved on a Silver Plate found in a Cave near Islámabád', '*Asiatick Researches*, II (Calcutta, 1790), pp. 383-87.

[2] Buddhist teachers or monks are called Thākurs and Raulis in Chittagong; cf. L.S.S. O'Malley, *Eastern Bengal District Gazetteers: Chittagong* (Calcutta, 1908), p. 68.

According to Arthur P. Phayre, the year 904 corresponds to A.D. 1542.[1]

To the period of the Arakanese rule is usually assigned a large image of Buddha, said to be of the Burmese type; it was exhumed from the Rangmahal hill in the centre of the town of Chittagong.[2] To this period may also belong some bronze images of the workshop of Arakan which are now within some Buddhist temples of District Chittagong. Some of the images from Arakan belong to the later period.

The territory of Chittagong was ceded to the British in A.D. 1760 nearly a century after the Mughal conquest. Following the annexation of Arakan to Burma in A.D. 1784 commenced an almost continuous immigration of thousands of Maghs into the district of Chittagong. Many of them got settled in this district and erected some religious structures in the style of Arakan.

Though Buddhism survived during the Mughal and British periods, the Buddhists gradually lost the distinctive features and tenets of their religion to a large extent and adopted many of the Hindu practices, customs, religious ceremonies and even worship of some of the Brahmanical deities. However, in the seventh decade of the nineteenth century, a venerable Buddhist priest (*mahāthera*) of Arakan, generally known by the title Saṅgharāja,[3] during his visit to Chittagong initiated the reformation among the Buddhists by inculcating pure tenets of Buddhism. Through the efforts of Puṇṇāchāra Chandra Mohan who returned to Chittagong two years after the preaching of Saṅgharāja Sāramedha, the Buddhists gradually gave up most of the Hindu rituals and customs and took to the orthodox Theravāda form of Buddhism.[4]

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[1] Arthur P. Phayre, *History of Burma including Burma proper, Pegu, Taungu, Tenasserim, and Arakan* (London, 1883), p. 172.

[2] L.S.S. O'Malley, *Eastern Bengal District Gazetteers: Chittagong* (Calcutta, 1908), p. 66; Dharmadhar Mahasthavir, *Buddher Dharma o Darśan* (in Bengali) (Calcutta, 1974), p.16.

[3] *Ibid.*, p. 67. The name of this Saṅgharāja ('head of *Saṅgha*') of Arakan, according to Dharmadhar Mahasthavir (*op. cit.*, p. 18), is Sāramedha (Sāramitra in Bengali). The *Saṅgha* established by Sāramedha and nourished by Puṇṇāchāra Chandra Mohan by his preaching and teaching is known as Saṅgharāja Nikāya.

[4] An interesting account of the Buddhists of Chittagong, their orders, festivals, funeral ceremonies, beliefs, temples and fairs has been furnished by the above-mentioned Gazetteer of Chittagong.

From the above survey it is clear that Chittagong was a stronghold of Buddhism and nourished flourishing Buddhist establishments for a prolonged period. In fact, Chittagong is one of the few districts of Indo-Bangladesh subcontinent which has a sizable Buddhist population up to the present time.

We also have an idea about the Buddhist religion and its transformation in different periods. The territory sustained Mahāyāna, Vajrayāna and possibly Sahajayāna, apart from the orthodox Theravāda Buddhism which is even now existing.

The ancient metal images discovered in this district furnish an idea about the art that was practised in this area. Many of these metal images have their distinctive features and were local productions.

Unfortunately, practically nothing is known about the ancient Buddhist architecture of District Chittagong which with its land-routes and littoral region having a sea-port played a significant role in the dissemination of Buddhist religion, philosophy, art and architecture. The find of the Buddhist images, a small metal *stūpa* (Ill. 61) and a miniature shrine (Ills. 59 and 60) indicates that there were prosperous religious establishments having monasteries, *stūpas* and temples. The remains of these structures might be lying buried under mounds. A systematic exploration of the district is essential to spot out the mounds[1] for ultimate excavation. The potentiality of the mounds at Mainamati, District Comilla (formerly called Tippera), is amply established not only by chance discoveries of images, inscriptions and other antiquities but by the large-scale excavations which have unearthed spectacular remains of monasteries, *stūpas* and temples, apart from inscriptions of great historical import and other antiquities throwing significant light on the Buddhist art and monastic life. It is reasonable to expect that similar evidence will be furnished by the excavation at the potential mounds of District Chittagong which had, no doubt, close cultural contacts with the districts of Dacca, Noakhali and Comilla of Bangladesh and the State of Tripura (in India) on the north and north-east and the essentially Buddhist territory of Arakan (in Burma) on the south and south-east. Proper exploration and excavation may also reveal the extent of influence exerted by Chittagong and Arakan mutually on each other in respect of art, architecture and history of the ancient period.

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[1] Sadashiv V. Gorakshkar, Director, Prince of Wales Museum of Western India, Bombay, informed me about the existence of potential mounds at Ramkot.

CHAPTER FOUR

Bronzes from Jhewari in Indian Museum

AS already noted, the Indian Museum, Calcutta, received in May 1929 fifty-four images, a miniature temple, a *stūpa* and four fragments of images, all of metal, from the hoard of Jhewari. The images include three icons of Avalokiteśvara, one of Maitreya, two of Bodhisattvas, two of Vasudhārā and one of Chundā, the number of images of Buddha (a few of which might be Dhyāni-Buddhas) being as many as forty-five. Out of the images of Buddha, four are in group compositions, each having three figures originally. Three other figures (one standing in the *abhaya-mudrā*, the second standing in the preaching pose and the third in the *mahāparinirvāṇa* posture), though accounted individually, were originally affixed to the *prabhāvali* (of which two fragments have survived) of an image of Buddha, presumably in the *bhūmisparśa-mudrā*; the *prabhāvali*, when intact, had seven figures of Buddha representing the seven out of the eight great incidents of the life of Buddha. Among the single images of Buddha, as many as twenty-six images are seated in the *bhūmisparśa-mudrā*[1] and eight are standing in the *abhaya-mudrā*. Out of those in the *bhūmisparśa-mudrā*, one (Accession no. 8167/A 24338; Ill. 26) forms a group with two other seated images, one in the *dhyāna-mudrā* (Accession no. 8175/A 24329; Ill. 27) and the other in the preaching attitude (Accession no. 8176/A 24341; Ill. 28); these three were most probably within the niches of the miniature temple (Accession no. 8198/A 22978; Ills. 59 and 60) and may represent either Buddha in three different *mudrās* or the Dhyāni-Buddhas Akshobhya, Amitābha and Vairochana. Of the remaining two, both seated, one is in the preaching attitude and the other shows the *vara-mudrā*; the latter may represent the Dhyāni-Buddha Ratnasambhava in view of the representation of a *ratna* (jewel) in its right palm.

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[1] In the absence of any cognizance, it is not possible to determine if some of the images in this *mudrā* were intended to represent Akshobhya.

These metal icons and other objects are described below. The Accession no. consists of two numbers (old and new) separated by an oblique stroke. The first number of four figures is the old Accession no.

1. IMAGES OF BUDDHA

A. BUDDHA IN BHŪMISPARŚA-MUDRĀ

(i) *Accession no. 8141/A 24334*

Seated straight in the *vajra-paryaṅkāsana* attitude on a somewhat triangular cushion-shaped (having a semicircular profile) pedestal, Buddha, with a benign contemplative facial expression, shows the *bhūmisparśa-mudrā* with his right palm which, however, is not touching the seat (Ill. 1). The soles of his feet and also the visible left palm, which rests on the soles, bear each an auspicious wheel-mark in the form of a raised circle with a pellet within.

With a circular *ūrṇā* between the eyebrows, a radiant face lit by a faint smile, elongated ear-lobes, auspicious lines round the neck and a plus-mark(+) in the navel depression, Buddha is draped in a long *antarvāsa* and an *uttarāsaṅga* which leaves his right arm, chest and shoulder bare. While the pleated end of the *uttarāsaṅga* is seen on the left shoulder of Buddha, a neatly-frilled portion of the *antarvāsa* is spread on the seat in the form of a fan. The edges of both the robes are thickened. The broad head and the hemispherical *ushṇīsha* are covered by rows of stylized spiral curls of hair. The lower rows of curls have a mildly downward curve in the centre of the forehead.

The image (38·5 cm. high) is gilded. Fixed to its back side are two perforated squarish lugs, one above the other. Through these lugs might have passed the tang of the halo or the shaft of the umbrella, now missing.

The image, remarkable for its artistic qualities, is in a perfect state of preservation and of superb workmanship. The mature plastic treatment of the well-built physical frame, the disciplined body, the broad chest attenuating to a well-modelled waist and the full face is effective and appropriate for an icon of Buddha. The body-surface is glowing beneath the translucent robes. The fingers are sensitively modelled. The master sculptor has admirably succeeded in depicting Buddha fully absorbed in spiritual introspection. Particularly arresting is the placid and serene face with an inward-looking expression of the half-closed eyes and bow-like eyebrows.

The front side of the low pedestal contains a single-lined dedicatory inscription (Ill. 95, a) in characters of the second half of the ninth or the first half of the tenth century A.D. The inscription (preceded by a symbol expressing *siddham*), as deciphered and translated by D.C. Sircar,[1] is as follows.

'deyadharmmo=yaṁ vandya-sthabhi(vi)ra-Śubhadattasya mātā-pitṛi-pūrvvaṁgamaṁ kṛitvā sakala-satva-rāśer=anuttajñara[2]n-āvāptaya iti ||

'This is the religious gift of the Venerable Monk Śubhadatta [made] for the attainment of supreme knowledge by all the beings including his parents placed in front of them'.

(ii) *Accession no. 8145/A 24344*

Closely akin to the preceding and of the same period, this image (Ill. 2), 27 cm. high, is the product of the same school, if not of the same sculptor who produced the preceding image. The icon with a well-modelled disciplined body, sharp features of the face and sensitive palms with fine fingers is an excellent piece of art.

Robed in an *antarvāsa*, with a portion spread on the seat in the form of a fan, and an *uttarāsaṅga* which has left his right arm, shoulder and chest uncovered, Buddha is seated in the *vajra-paryaṅkāsana* posture on a cushion-like low pedestal with a semicircular profile. A pleated cloth which might have been intended for the end of the *uttarāsaṅga* is seen falling from his left shoulder on either side; it may be noted, however, that this cloth[3] is not integrally connected with the *uttarāsaṅga.*

With a placid and compassionate facial expression lit by a faint smile, half-closed eyes, long perforated ear-lobes, a raised pellet-like *ūrṇā*, a plus-marked navel depression and auspicious lines round the neck, Buddha is in the *bhūmisparśa-mudrā* with his right palm which, however, is not touching the seat; the left palm is placed on the lap. Both the soles and the visible left palm present a wheel-mark in the form of a ring. The broad head and the hemispherical *ushṇīsha* are covered by tiny curls arrayed in rows, the lower rows having a downward curve in the centre of the forehead.

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[1] *Journal of Ancient Indian History*, X, 1976-77 (Calcutta, 1977), p. 112.

[2] Read °*anuttara-jñā*°.

[3] It is not unlikely that this piece was welded to the icon.

Attached to the back side of the icon are two rings, one semicircular and the other oblong, through which, presumably, passed the shaft of the umbrella or halo, now missing. The bottom of the pedestal is covered by a sheet so that the material, if any inside, is not visible.

(iii) *Accession no. 8143/A 24314*

Affiliated to the preceding two in style and workmanship, this image (Ill. 3) is of the same period and workshop, if not the product of the same sculptor who was endowed with a high aesthetic vision. Of fine workmanship, the image is 33·2 cm. high. The head of the icon is now detached from the neck; otherwise, the image, though somewhat pitted, is in a good state of preservation.

Clothed in an *antarvāsa*, with a portion artistically folded and spread on the seat in the form of a fan, and an *uttarāsaṅga* which leaves his right chest, shoulder and arm bare, Buddha is seated in the *vajra-paryaṅkāsana* attitude on a somewhat triangular cushion-shaped member. A pleated piece of cloth hangs from his left shoulder. The soles of his feet and the left palm are marked with a raised ring (wheel-mark) with a pellet within.

With a broad face, a fine facial expression, half-closed petal-shaped eyes, a placid contemplative face lit by a benign smile, elongated ear-lobes and auspicious lines round the neck, Buddha is in the *bhūmisparśa-mudrā* with his right palm which is, however, not touching the seat. The left palm rests on the soles of the feet. The fingers of the palms are artistically modelled. The head and the somewhat conical *ushṇīsha* are covered by rows of short spiral curls. The navel is indicated by an incised cross-mark with a central depression.

Fixed to the back side of the icon are two discs inscribed with the Buddhist creed.[1] The letters are blurred.

(iv) *Accession no. 8154/A 24352*

More or less contemporaneous with the preceding and of the same *atelier* or centre, this image (Ill. 4) has sharp features and a somewhat grave facial expression. Of good workmanship, the image is 10·7 cm. high.

Clad in an *antarvāsa*, with a portion spread on the seat in the form of a fan, and an *uttarāsaṅga* (with the pleated end falling from his left shoulder) which leaves his right chest, shoulder and arm uncovered, Buddha is seated straight in the *vajra-paryaṅkāsana* attitude on a roughly triangular and cushion-shaped pedestal with a convex profile.

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[1] *ye dharmā hetu-prabhavā hetuṁ teshāṁ Tathāgato hy=avadat teshāṁ cha yo nirodha evaṁ-vādī mahā-śramaṇaḥ.*

With a broad face, half-closed meditative eyes, perforated and elongated ear-lobes, a plus-marked navel and auspicious lines round the neck, Buddha shows the *bhūmisparśa-mudrā* with his right palm, the left palm resting on the soles of the feet. Rows of stylized curls cover the head and the somewhat conical *ushṇīsha*. The lower rows of curls have a mild downward curve in the middle of the forehead.

Fixed to the inner side of the hollow pedestal is a defaced disc, inscribed, presumably, with the Buddhist creed.

(v) *Accession no. 8142/A 24317*

Though of the same workshop and of the same period as of the first three images, this icon (Ill. 5) is characterized by a less broad head and more elongated and comparatively slim torso. Of fine workmanship, the image is 36·5 cm. high.

Clothed in an *antarvāsa*, with a portion (artistically folded) spread on the seat in the form of a fan, and an *uttarāsaṅga* which does not cover his right chest, shoulder and arm, Buddha, with a tall body and full cheeks, is seated straight in the *vajra-paryaṅkāsana* attitude on a somewhat triangular cushion-shaped pedestal. A pleated cloth, short in length, is overhanging from his left shoulder on both sides.[1] It is incised with rows of squares at intervals. The head and the low and inconspicuous *ushṇīsha* are covered by rows of stylized curls. The lower rows have a downward curve towards the centre of the forehead.

With auspicious lines round the neck, youthful face, half-closed eyes, a slightly-smiling contemplative facial expression and perforated and elongated ear-lobes, Buddha is in the *bhūmisparśa-mudrā* with fingers of his right palm pointing towards the seat but not touching the seat. The left palm rests on the soles of the feet. The navel-mark is not distinct. Nor is there any *ūrṇā* on the forehead.

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[1] It appears that this pleated piece which comes down in front below the chest-level was made separately and welded to the main image. It might have been intended to reproduce the pleated end of the *uttarāsaṅga*, but was not integrated properly with the resultant appearance as a separate piece like a short folded scarf. It is not unlikely that the pleated end of the *uttarāsaṅga* in a few other images of this hoard was made separately.

The front side (partly damaged) of the low pedestal bears a single-lined dedicatory inscription (Ill. 95, b) in characters of the second half of the ninth or the first half of the tenth century A.D. The middle portion of the inscription which contained the name of the donor is broken. The text of the inscription as read by D.C. Sircar[1] is as below.

[*deyadharmmo=yaṁ*]. . . . [*sa*]*kalasattva-rāśer=anuttara-jñān-āvāptaya iti* ||

According to D.C. Sircar, 'the inscription may have been incised by the same engraver and was possibly also dedicated by the same person' (who donated Accession no. 8141, Ill. 1). However, from the few indistinct surviving letters in the damaged middle part of the inscription it appears that the words following *deyadharmmo=yaṁ* are not identical with those of Accession no. 8141. The facial form of this image is somewhat different from that of Accession no. 8141/A 24334; the two most probably were works of two different sculptors; the engraver might have been the same person.

(vi) *Accession no. 8144/A 24332*

This image (Ill. 6) is the product of the same *atelier* which worked out Accession no. 8141/A 24334 (Ill. 1), a masterpiece of the art of Bangladesh, but the sculptor appears to be different. The expression of the face is somewhat austere. Though the image (28·3 cm. high) is somewhat stiff and the plastic treatment is not as effective as that of Accession no. 8141/A 24334 (Ill. 1), it is of good workmanship.

Attired in an *antarvāsa*, with a portion pleated and spread on the seat, and an *uttarāsaṅga* which leaves his right chest, shoulder and arm uncovered, Buddha is seated straight in the *vajra-paryaṅkāsana* attitude on a somewhat cushion-shaped pedestal. A pleated cloth with rows of squares overhangs his left shoulder. The broad chest is attenuated to a relatively narrow waist. The navel shows a cross-mark.

With auspicious lines round the neck, full face, half-closed eyes and elongated and perforated ear-lobes, Buddha is in the *bhūmisparśa-mudrā* with his right palm; the left palm rests on the soles of the feet. The soles and the visible left palm bear a raised roundel with a central depression. The broad head and the low and inconspicuously-conical *ushṇīsha* are covered by rows of tiny stylized curls.

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[1] *Journal of Ancient Indian History*, X, p. 112.

Attached to the bottom side of the pedestal are two discs, inscribed, presumably, with the Buddhist creed. The pedestal is inscribed with a single-lined donatory record (Ill. 95, c and d) in characters of the second half of the ninth or the first half of the tenth century A.D. Preceded by a symbol expressing *siddham*, the inscription starts on the front side of the pedestal and continues on the back side of the pedestal. Some of the letters at the beginning of the back side are illegible. The text and the translation of the record, as given by D.C. Sircar,[1] are as follows.

(Front side): '*deyadharmmo=yaṁ pravara-mahāyāna-yāyino vandya-stha*[2]-*Kumārabhadrasya| yad=atra puṇyaṁ tad=bhavatu|*[ā]*chāry-o*[*pā*] . . .

(back side): x x x x x x x x[3] [*sakala-sattva*]-*rāśer=anuttara-jñān-āvāpta*[*ya iti* ||]

'This is the religious gift of the Venerable Monk Kumārabhadra who is a prominent follower of the Mahāyāna. Whatever religious merit is derived from this, let it be for the attainment of supreme knowledge by all the beings with the Monk's *Āchārya* and *Upādhyāya* (spiritual teacher or preceptor) placed before them'.

It is not unlikely that the inscription was engraved by the same person who engraved the record on Accession no. 8141/A 24334.

(vii) *Accession no. 8153/A 24335*

The form of the face[4] of this icon (Ill. 7) is different from that of Accession no. 8141/A 24334 (Ill. 1). However, the shape of the low pedestal, mode of wearing the cloth and plus-marked navel would point out the origin of the two images to the same workshop or centre. Of fairly good workmanship, the image is 16 cm. high. It is somewhat corroded.

Donned in an *antarvāsa*, with a small folded part spread on the seat in the form of a fan, and an *uttarāsaṅga* with one folded end falling in front from his left shoulder, Buddha is seated straight in the *vajra-paryaṅkāsana* posture on a cushion-shaped and somewhat triangular pedestal. The right chest, shoulder and arm are not covered by the *uttarāsaṅga*.

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[1] *Journal of Ancient Indian History*, X, p. 113.

[2] *stha* is an abbreviation of *sthavira*.

[3] The restored words as suggested by D. C. Sircar are: *dhyāya-pūrvaṅgamaṁ kṛitvā*.

[4] The face is somewhat akin to that of Accession nos. 8151/A 24343 (Ill. 18) and 8156/A 24350 (Ill. 19).

With a full face, a tall body, auspicious lines round the fairly-long neck, elongated ear-lobes, half-closed eyes, somewhat tight lips and composed facial expression, Buddha shows the *bhūmisparśa-mudrā* with his right palm which, however, is not touching the seat. The left palm is placed on the soles of the feet. The fingers are finely modelled. The head and the high cylindrical *ushṇīsha* are covered by rows of stylized curls of hair.

Fixed to the back side of the icon is a disc bearing, presumably, the Buddhist creed. The letters are defaced.

The front side of the pedestal is inscribed with a single-lined dedicatory record (Ill. 95, e) in characters of the ninth-tenth century A.D.

The text and the translation of the inscription, as furnished by D.C. Sircar,[1] are given below.

'*siddham* (expressed by a symbol) *deyadharmo=yaṁ Śākyabhikshoḥ stha-Guṇadattasya.*

'This is the religious gift of the Buddhist ascetic, the Monk (*Stha* = *Sthavira*) Guṇadatta'.

(viii) *Accession no. 8166/A 22973*

The pedestal and the mode of wearing the cloth would indicate that the image (Ill. 8) hailed from the same *atelier* or centre as the previous ones. It is somewhat corroded. Of fairly good workmanship, the image is 6·5 cm. high.

Draped in an *antarvāsa*, with a portion spread on the seat in the form of a fan, and an *uttarāsaṅga* (with one folded end resting on his shoulder) which leaves his right chest, shoulder and arm bare, Buddha is seated straight in the *vajra-paryaṅkāsana* attitude on a triangular cushion-shaped pedestal.

With an oval face, a placid facial expression, open eyes, elongated ear-lobes and auspicious lines round the neck, Buddha is in the *bhūmisparśa-mudrā* with his right palm touching the seat. The left palm rests on the soles of his feet. Rows of short curls cover the head and somewhat conical *ushṇīsha*. The lower rows have a mild downward curve towards the centre of the forehead.

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[1] *Journal of the Ancient Indian History*, X, pp. 113 and 114.

The centre of the bottom edge of the back side of the pedestal presents a knob-like projection. This projection, obviously, marks the position of the tube through which the molten metal was poured into the mould-negative and is the unfiled remnant of the metal that got solidified within the channel of the tube.

Fixed to the bottom side of the hollow pedestal is a disc, inscribed, presumably, with the Buddhist creed. The letters are not clear.

The front side of the low pedestal bears a single-lined dedicatory record in characters of the ninth-tenth century A.D. The reading of the inscription appears to be as follows :

siddham (expressed by a symbol) *deyadharmo=yaṁ Vi*(?)*malaśīlasya.*

'This is the pious gift of Vi(?)malaśīla'.

(ix) *Accession no. 8165/A 20336*

This image (Ill. 9) is closely analogous to the preceding and might have been the work of the same sculptor. It (8·5 cm. high) has suffered from corrosion.

Robed in an *antarvāsa* (with a portion spread on the seat in the form of a fan) and an *uttarāsaṅga* (with a folded end falling from his left shoulder) which has not covered his right chest, shoulder and arm, Buddha is seated straight in the *vajra-paryaṅkāsana* posture on a somewhat triangular pedestal (hollow within).

With somewhat open eyes, a contemplative facial expression, elongated ear-lobes, a plus-marked navel and auspicious lines round the neck, Buddha is in the *bhūmisparśa-mudrā* with his right palm touching the seat. The left palm, marked with a large raised pellet, rests on the soles of his feet. The head and the conical *ushṇīsha* are covered by rows of stylized curls. The lower rows have a mild downward curve towards the middle part of the forehead.

Fixed to the inner side of the low pedestal is a disc inscribed, evidently, with the Buddhist creed. The letters are indistinct.

(x) *Accession no. 8168/A 20339*

The facial expression of the icon (Ill. 10) is considerably marred by damage. Of tolerably good workmanship, the image, 6·3 cm. high, does not appear to be earlier than the tenth century A.D.

Seated in the *vajra-paryaṅkāsana* attitude on a pedestal (mostly broken), Buddha, with a slightly-smiling face, half-closed eyes, elongated ear-lobes and auspicious lines round the neck, is in the *bhūmisparśa-mudrā*, with his right palm touching the top of the seat. The left palm lies on the soles of his feet.

He has worn an *antarvāsa* with a folded portion spread on the seat and an *uttarāsaṅga* which has left his right chest, shoulder and arm bare. A pleated end of the *uttarāsaṅga* falls from his left shoulder. The head and the hemispherical *ushṇīsha* are covered by rows of stylized curls of hair.

Fixed to the back side of the icon is a small disc, obviously, inscribed with the Buddhist creed. The letters are blurred.

(xi) *Accession no. 8159/A 22979*

The face of this icon (Ill.11) is partially damaged by corrosion. Yet, one can feel the calm and contemplative expression of the oval face with half-closed eyes. Stylistically, the image (nearly 14 cm. high), of fairly good workmanship, is ascribable to the ninth century A.D.

Clothed in an *antarvāsa* and an *uttarāsaṅga* (with one folded end falling in front from his left shoulder) which leaves his right chest, shoulder and arm bare, Buddha is seated straight in the *vajra-paryaṅkāsana* posture on the pericarp of a *viśva-padma* with two rows of petals (alternately broad and thin) and high stamens. The tops of the stamens present the appearance of a beaded line. The robes have thickened edges.

With auspicious lines round the neck, elongated ear-lobes, a disciplined body and a plus-mark at the navel, Buddha is seated in the *bhūmisparśa-mudrā* with his right palm. The left palm is placed on the soles of his feet. The head and the conical *ushṇīsha* are covered by short curls of hair.

The *viśva-padma* (hollow within) rests on a throne (hollow within). The latter's base (mostly missing) has a *khurā*-shaped moulding at the lower part and a projected moulding at the top with a recess in between. The back-rest (portion on the sinister-flank missing) consists of two vertical posts supporting a horizontal bar (portion on the dexter alone extant), all with two mouldings and a beaded line. At the end of the horizontal bar is an *āmalaka*-shaped member with a convex component and a knob (at the extreme end). Above the bar is a motif in the form of a wavy leaf.

Behind the shoulders and the head of Buddha and partly supported by the bar and the leaf is a solid oval halo with a raised border of three mouldings edged by a beaded line.

Rearing above the halo is an umbrella, with a convex top and a beaded edge, crowned by a ring supporting an oval member (*maṇi*?) enclosed by a ring. Below the umbrella are streamers and a garland. The umbrella was supported by a long rod (now missing), the depressions for fixing it existing on the back side of the icon and the halo.

(xii) *Accession no. 8158/A 24337*

The image (Ill. 12) is characterized by a full broad face, bow-shaped eyebrows, full lips, beautiful half-closed shapely eyes and an introspective expression. The plastic treatment of the body is fairly good. The dignity of the form is heightened by the effectively-treated halo acting as the background. Stylistically, the image may be dated to the ninth century A.D. The available part of the image is 12 cm. high.

Clad in an *antarvāsa* (with a portion spread on the seat in the form of a fan) and an *uttarāsaṅga* (with one folded end falling in front from his left shoulder) which leaves his right chest, shoulder and arm bare, Buddha is seated in the *vajra-paryaṅkāsana* attitude on the pericarp of a lotus with a single row of petals. The tops of the stamens of the lotus are stylized into a beaded line. The robes present a thickened edge.

With auspicious lines round the neck, elongated ear-lobes and a plus-mark at the navel, Buddha is touching the seat with his right palm in the *bhūmisparśa-mudrā*. The left palm rests on the soles of his feet. The head and the conspicuously hemispherical *ushṇīsha* are covered by short curls of hair.

Behind the back of Buddha is a solid oval halo, elegantly conceived. With a creeper-like wavy line between two mouldings, its raised border is surrounded by a beaded line. There is a vertical depression on the back side of the halo.

Above the halo was an umbrella, of which the lower part of the stick alone is extant. A part of the streamer on the dexter of the stick is available.

The lotus (hollow within) rests on an oblong pedestal, also hollow inside. The pedestal has a *khurā*-shaped moulding at the base and a projected moulding at the top with a recess in between. A part of the back side of the pedestal is missing. Fixed to the back side of the lotus is a defaced disc, inscribed, evidently, with the Buddhist creed.

(xiii) *Accession no. 8160/A 20337*

The icon (Ill. 13) is rubbed off to a great extent. Though the details of the full broad face are considerably lost, one can feel the calm meditative expression of the face and the soft plastic treatment of the body. The chest is somewhat inflated to convey the idea of the controlling of the breath. The image, 11·5 cm. high, is perhaps ascribable to the ninth century A.D.

Attired in an *antarvāsa* and an *uttarāsaṅga* (with a folded end on his left shoulder) which leaves his right chest, shoulder and arm uncovered, Buddha is seated in the *vajra-paryaṅkāsana* posture on the pericarp of a lotus with a single row of petals. The tops of the stamens of the lotus are stylized into a beaded line. The edges of the robes are thickened.

With half-closed eyes, elongated ear-lobes and auspicious lines round the neck, Buddha is touching the seat with his right palm in the *bhūmisparśa-mudrā*, the left palm placed on the soles of his feet. The head and the hemispherical *ushṇīsha* are covered by small curls (considerably defaced).

Behind the head of Buddha is a plain solid halo. Its top is touching a somewhat oval ring which is soldered to the lotus. Connecting the ring and the back side of the shoulders of the icon are two flattish bands (splayed out at the flanks of the ring) to act as supports. The front side of the ring presents three mouldings surrounded by a beaded line. At the crown of the ring is the half of a floral motif supporting an oval object (*maṇi*) enclosed by a ring.

The lotus-seat (hollow within) is placed on an inconspicuously-footed oblong pedestal, also hollow within. The back side of the icon presents a vertical depression.

(xiv) *Accession no. 8164/A 24339*

The face of this image (Ill. 14) has worn out to some extent. The workmanship of the icon with its proportionate physical frame, open eyes and calm facial expression is fairly good. The icon, 10 cm. high, is datable to the ninth-tenth century A.D.

Donned in an *antarvāsa* and an *uttarāsaṅga* (with a folded end placed on his left shoulder) which leaves his right chest, shoulder and arm bare, Buddha, with auspicious lines round the neck, elongated ear-lobes and a plus-mark at the navel, is seated in the *vajra-paryaṅkāsana* posture on the pericarp of a lotus (hollow within) with a single row of petals and high stamens (their tops stylized into a beaded line). The robes have a thickened edge.

With his left palm resting on the soles of his feet, he is in the *bhūmisparśa-mudrā* with his right palm touching the pericarp of the lotus. The defaced hair, covering the head and the hemispherical *ushṇīsha*, is now in the form of rows of oblongs.

Behind Buddha and fixed to the lotus is a solid oval halo with a raised border of three mouldings edged by a beaded line. At the apex of the halo is an ornate motif in the form of a half-flower, crowning which is a motif representing a *maṇi*. Supporting the halo and resting on the pedestal are two short oblong posts with a conical top and incised horizontal bands along the body. Attached to the back side of the halo is a part of the stick of the umbrella which is now missing.

The lotus rests on an inconspicuously-footed oblong pedestal (hollow within). The pedestal has a projected band near the base and a moulding at the top with a wide recess in between.

Fixed to the bottom of the back side of the halo is a defaced disc inscribed, evidently, with the Buddhist creed.

(xv) *Accession no. 8163/A 22982*

The icon (Ill. 15), with the sharp facial features, serene facial expression, well-built physical frame and disciplined bearing, is a good piece of art. Unfortunately, portions of the halo and throne are missing. The image, 8.8 cm. high, may be attributed to the ninth-tenth century A.D.

Seated in the *vajra-paryaṅkāsana* attitude on the pericarp of a lotus, Buddha, with half-closed eyes, elongated ear-lobes, auspicious lines round the neck and a plus-marked navel, is in the *bhūmisparśa-mudrā* with his right palm touching the pericarp and the left palm resting on the soles of his feet.

He is draped in an *antarvāsa* (with a small part spread on the seat in the form of a fan) and an *uttarāsaṅga* (with a pleated end resting on his left shoulder) which leaves his right chest, shoulder and arm bare. The robes present a thickened edge. The head and the stunted conical *ushṇīsha* are covered by rows of stylized curls of hair.

The lotus (hollow within), with a single row of petals and tops of stamens stylized into a beaded line, rests on a throne (hollow within), the moulded base of which is mostly missing. The back-rest (dexter flank missing) consists of two vertical posts and a horizontal bar, all relieved with two mouldings and a beaded line. At the right end of the bar are three vertical mouldings with a knob-shaped member at the extremity. Above the extant portion of the bar is a stylized flame.

Welded to the bar is a solid oval halo (mostly broken). With a creeper-like wavy line between mouldings, it is edged by closely-arrayed ovoids.

Fixed to the back side of the halo is a small disc, presumably, with the Buddhist creed. The letters are defaced.

(xvi) *Accession no. 8149/A 24336*

The face of this icon (Ill. 16) is partially corroded. However, one can feel the meditative expression in the calm face with half-closed eyes which reveals detachment from worldly matters and concentration on the supreme goal. The ornamental treatment of the halo and of the throne has accentuated to some extent the dignity of the chaste form, bereft of all decorations. The well-built physiognomical features are disciplined, yet there is a touch of softness. Of good workmanship, the image, 16·8 cm. high, is ascribable to about the tenth century A.D.

Robed in an *antarvāsa* (with a small part spread on the seat in the form of a fan) and an *uttarāsaṅga* (one pleated end hanging from his left shoulder) which has left his right chest, arm and shoulder uncovered, Buddha is seated straight in the *vajra-paryaṅkāsana* attitude on the pericarp of a *viśva-padma*. The edge of the robes is thickened. The head and the inconspicuously-conical *ushṇisha* are covered by the rows of curls in the form of pellets. The central part of the lower rows of curls has a downward curve.

With auspicious lines round the neck, elongated ear-lobes and a plus-mark at the navel, Buddha is in the *bhūmisparśa-mudrā* with his right palm touching the pericarp of the *viśva-padma*. The left palm is placed on the soles of the feet.

The *viśva-padma* (hollow within) with stylized stamens (their tops presenting a beaded line) rests on a low moulded pedestal (hollow inside).

Welded to the pedestal is the back-rest in the form of a horizontal bar supported by two vertical jambs. The jambs have each a set of three vertical mouldings edged by representations of stylized flames. There are also three mouldings in the horizontal bar, the two ends of which are composed of a moulding, a beaded line (faintly reminiscent of *āmalaka* motif), an oval-shaped member (*maṇi*?) and a tiny roundel. Fluttering above the bar are two foliated leaves (the one on the sinister missing) simulating roughly the form of a *svastika*.

Fixed to the horizontal bar is a solid oval halo with a border of three mouldings and a creeper-like wavy line. The border is surrounded by a row of closely-arrayed stylized flames. Between the two flames at the top is an oval object (*maṇi*) enclosed by a ring.

Rearing above the crowning part of the halo is a convex umbrella with a beaded or indented line around the rim. At its crown is an oval object (*maṇi*) capped by a tiny roundel. Fluttering below the umbrella are streamers and a garland.

Attached to the back side of the base of the halo is an inscribed disc, presumably, with the Buddhist creed. The letters are indistinct.

(xvii) *Accession no. 8150/A 24325*

The icon (Ill. 17) is characterized by a well-built disciplined body, broad chest attenuated to a well-formed waist, softly-modelled arms with fine fingers and clear-cut facial features with well-modelled lips and nose. A faint smile plays on the benign face with half-closed eyes and sharp but soft features. Of fine workmanship, the image, 16·5 cm. high, is of the ninth-tenth century A.D.

Seated straight in the *vajra-paryaṅkāsana* attitude on the stylized pericarp of a *viśva-padma*, Buddha, with a contemplative facial expression, elongated ear-lobes, auspicious lines round the neck and a plus-marked navel, is in the *bhūmisparśa-mudrā* with his right palm touching the pericarp of the *viśva-padma* and the left palm resting on the soles of his feet.

He is clothed in an *antarvāsa*, with a portion spread on the seat in the form of a fan, and an *uttarāsaṅga* which has not covered his right chest, shoulder and arm. The pleated end of the *uttarāsaṅga* is falling down from his left shoulder. The robes have a thickened edge. Stylized rows of curls have covered the head and the mildly-conical *ushṇīsha*.

The *viśva-padma* (hollow within) is arrayed on the pedestal (hollow inside), *tri-ratha* on the front side. With a set of mouldings at the base and at the top, the pedestal has a recessed part in the middle.

Fixed to the pedestal is the back-rest, open within. Its jambs are each made of three bands edged by stylized tongues of flames. The horizontal bar, composed of three bands, has at either end a set of three semicircular mouldings with a circular knob at the extremity. Above the bar and on either side of Buddha is a wavy foliated leaf. There are rods connecting the jambs with the back side of the pedestal, pericarp of the *viśva-padma* and the halo.

The upper part of the halo is missing. With two mouldings at the edge, the halo is bordered by a series of closely-arrayed stylized flames. The vertical depression on the back side of the halo would indicate the existence once of the umbrella which is now lost.

Attached to the back side of the halo is a small disc bearing the Buddhist creed in characters of the ninth-tenth century A.D.

(xviii) *Accession no. 8151/A 24343*

The icon (Ill.18) presents a strong-built well-modelled physiognomical frame, a full radiant face and half-closed introspective eyes. The calm face and well-modelled closed lips convey to some extent the idea of determination and strength. Of fairly good workmanship, the image, 17·2 cm. high, is ascribable to the ninth-tenth century A.D.

Attired in an *antarvāsa* (with a portion spread on the seat) and an *uttarāsaṅga* which has left his right arm, chest and shoulder bare, Buddha is seated straight in the *vajra-paryaṅkāsana* attitude on the stylized pericarp of a *viśva-padma*. A pleated portion of the *uttarāsaṅga* is seen falling from his left shoulder. The edge of the robes is thickened. The hemispherical *ushṇīsha* and the head are covered by rows of stylized curls of hair.

With auspicious lines round the neck and elongated ear-lobes, Buddha is in the *bhūmisparśa-mudrā* with his right palm touching the pericarp of the *viśva-padma*. The left palm, with a mark in the form of a circle, rests on the soles of the feet.

Behind the back of Buddha was a solid halo, the major part of which is missing. Bordered by a set of mouldings (of which one appears to be beaded), the halo is edged by a row of closely-arrayed leaf-shaped flames. The projections of the back side of the halo indicate the existence once of the umbrella which is now missing and the shaft of which rose from the base of the pedestal. Fixed to the halo is a small disc inscribed, presumably, with the Buddhist creed. The base of the halo is supported by two members, in the form of a succession of bands (the central one shortest in length), at the two ends.

The *viśva-padma* (hollow within) rests on a flattish oblong member with a raised beaded edge. From the central part of this member hangs down a pleated drapery. This member is supported by two lions-on-elephants, one each at the front corners, and two oblong posts, all resting on a pedestal. The attacking fierce-looking lions on the back of the kneeling resigned elephants are in the attitude of breaking open the head of the elephants. Resting on the pedestal and between the two lions-on-elephants is a stand supporting a bowl with offerings.

The pedestal (hollow within, partly damaged), *tri-ratha* on the front side, presents a *khurā*-shaped moulding at the base and a set of three gradually-receding mouldings at the top with a broad recess in between. The recess on the front side is partly inscribed with a single-lined inscription (Ill.95, f) in characters of the ninth-tenth century A.D.

D.C. Sircar, who had deciphered the inscription as *Sūbhadatta sagha-seṇi*, observed as follows: 'There are here two personal names, both carelessly written. The first one is correctly Śubhadatta while the second is Saṅghasena and probably not Saṅghaseni. It was these two persons who no doubt dedicated the image. It is not impossible that Śubhadatta of this record is the same as the Buddhist monk of that name known from No. A (i.e. Accession no. 8141/A 24334), in which, however, the writing is not careless.'[1]

(xix) *Accession no. 8156/A 24350*

The image (Ill. 19) is similar to the preceding in style and composition and might have been the work of one and the same sculptor. The facial features and expression have suffered considerably due to corrosion. The height of the available piece is 14·6 cm.

Seated straight in the *vajra-paryaṅkāsana* attitude on the pericarp of a *viśva-padma*, Buddha is touching the stylized stamens with his right palm in the *bhūmisparśa-mudrā*. The left palm is placed on the soles of his feet.

With a placid and serene face, half-closed eyes, elongated ear-lobes, auspicious lines round the neck and a plus-marked navel, Buddha is donned in an *antarvāsa* (with a portion spread on the seat in the form of a fan) and an *uttarāsaṅga* (with a pleated end falling from his left shoulder) which has not covered his right chest, shoulder and arm. The robes have a thickened edge. The head and the somewhat cylindrical *ushṇīsha* are covered by rows of stylized curls in the form of pellets.

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[1] *Journal of Ancient Indian History*, X, p. 113.

Behind his back is a solid halo, mostly lost. Attached to its back side is a long rod which supported the umbrella, now missing.

The *viśva-padma* (hollow within), with tops of stamens stylized into a beaded line, rests on a flattish oblong member with a beaded line (between two mouldings) along the top edge. From the top of this member is hanging down a pleated drapery. This member is supported by three oblong posts on the back side and two lions-on-elephants (the one on the dexter missing) at the two front corners. The posts and the extant lion-on-elephant rest on an oblong pedestal (mostly missing).

(xx) *Accession no. 8161/A 20338*

The icon (Ill. 20) is fashioned in a tradition different from that of the preceding images. It is characterized by an oval contented face lit by the touch of smile, broad forehead, large open eyes, expanded chest, strong fleshy arms and somewhat sturdy body indicative of pent-up energy. The hemispherical *ushṇīsha* is conspicuous enough to overshadow the rendering of the hair on the head which presents the appearance of having been shaven near the forehead. The image is perhaps of the tenth century A.D. The available portion of the image is 10·2 cm. high.

Draped in an *antarvāsa* and an *uttarāsaṅga* which has left his right chest, shoulder and arm bare, Buddha is seated in the *vajra-paryaṅkāsana* posture on a cushion placed above the pericarp of a *viśva-padma*. The head and the *ushṇīsha* are covered by rows of stylized curls of hair.

With auspicious lines round the neck and perforated and elongated ear-lobes, Buddha displays the *bhūmisparśa-mudrā* with his right palm. The left palm, resting on the soles of his feet, holds the folded end of the *uttarāsaṅga*.

The tops of the stamens of the *viśva-padma* (hollow within) are stylized into a beaded or indented row. The background, mostly broken, is a separate piece welded to the back of the image. Its border is made of a creeper-like wavy line and mouldings edged by a beaded line. There is a rod-like projection (bent) affixed to the back side of the image.

(xxi) *Accession no. 8155/A 24323*

The modelling of this icon (Ill. 21) is not up to the mark. Neither the jocular face with open eyes conveys the idea of introspection or meditation, nor does the sturdy body express any spiritual strength.

The rendering of the hair is again far from satisfactory. The image, 14 cm. high, appears to be later than the tenth century A.D. It might have hailed from a centre outside the district of Chittagong.

Seated in the *vajra-paryaṅkāsana* attitude on the pericarp of a *viśva-padma*, Buddha, with a slightly smiling face, auspicious lines round the neck and elongated ear-lobes, shows the *bhūmisparśa-mudrā* with his right palm. The left palm is placed on the soles of his feet.

He is wearing an *antarvāsa* (with a portion spread on the seat) and an *uttarāsaṅga* which leaves his right arm, shoulder and chest bare. The folds of the garments are indicated by lines. The low head and the conspicuous *ushṇīsha* have rows of stylized curls.

The *viśva-padma* (hollow within) with stylized stamens (their tops presenting the appearance of a beaded line) rests on a footed oblong pedestal (hollow within) with a projecting *khurā*-shaped base.

Fixed to the back side of the icon is a small disc inscribed, presumably, with the Buddhist creed. The letters are defaced.

Welded to the back side of the icon are two semicircular rods which evidently held the halo, now missing.

(xxii) *Accession no. 8169/A 22974*

The large face of this icon (Ill. 22) is considerably rubbed off. Yet, one can feel the meditative expression in the face with half-closed eyes. The lower portion of the body is corroded. The image, of the ninth-tenth century A.D., is 5·6 cm. high.

Robed in an *antarvāsa* and an *uttarāsaṅga* which has not covered his right chest, shoulder and arm, Buddha is seated in the *vajra-paryaṅkāsana* attitude on a pedestal which is broken.

With auspicious lines round the neck and elongated ear-lobes, Buddha shows the *bhūmisparśa-mudrā* with his right palm, the left palm resting on the lap. The head and the hemispherical *ushṇīsha* are covered by rows of stylized curls in the form of pellets.

The major part of the halo is broken. Attached to its back side, near the available top, is a defaced disc inscribed, presumably, with the Buddhist creed.

(xxiii) *Accession no. 8162/A 24327*

The icon (Ill. 23) is somewhat corroded and the facial expression is marred by damage. Of about the tenth century A.D., the image is 6·5 cm. high.

Seated in the *vajra-paryaṅkāsana* attitude on the pericarp of a lotus, Buddha, with a calm facial expression, open eyes, auspicious lines round the neck and elongated ear-lobes, is seated on a lotus in the *bhūmisparśa-mudrā* with his right palm touching the stamens. The left palm is placed on the soles of the feet. The tops of the stamens of the lotus (hollow within), with a single row of petals, are stylized into a beaded line.

He is wearing an *antarvāsa* and an *uttarāsaṅga* which has left his right chest, shoulder and arm bare. Rows of stylized curls have covered the head and the conspicuous *ushṇisha.* The lower rows have a downward curve towards the middle of the forehead

The halo with a raised border of mouldings is mostly broken. Fixed to the back side of the halo is a small metal disc with the Buddhist creed in characters of about the tenth century A.D.

(xxiv) *Accession no. 8171/A 20344*

The lower part of the image (Ill. 24) is partly lost. The head is too large for the body. There is no expression of spiritual luminosity in the somewhat grave face with open eyes and thick lips. Of unsatisfactory workmanship, the image, 6.3 cm. high, is not earlier than the tenth century A.D. and may be much later. The back side of the icon is flattish.

Clothed in an *antarvāsa* and an *uttarāsaṅga* which has left his right arm, shoulder and chest bare, Buddha is seated in the *yajra-paryaṅkāsana* attitude on the pericarp (with tops of stamens stylized into a beaded line) of a lotus (mostly missing). A pleated end of the *uttarāsaṅga* is hanging from his left shoulder.

With auspicious lines round the neck, elongated ear-lobes and a plus-marked navel, Buddha is in the *bhūmisparśa-mudrā* with his right palm touching the pericarp and left palm resting on the soles of the feet. The head and the conical *ushṇisha* are covered by hair rendered in the form of rough oblongs and squares effected by intersecting horizontal and vertical lines.

(xxv) *Accession no. 8170/A 20340*

The icon (Ill. 25) is badly corroded and the face is defaced. The available height of the image is 6 cm.

Buddha, with auspicious lines round the neck, elongated ear-lobes and a calm facial expression, is robed in an *antarvāsa* and an *uttarāsaṅga* which has not covered his right chest, shoulder and arm. A pleated end (damaged) of the *uttarāsaṅga* is falling in front from his left shoulder. The *ushṇīsha* is somewhat conical.

Seated in the *vajra-paryaṅkāsana* posture on a lotus (missing), Buddha is in the *bhūmisparśa-mudrā* with his right palm touching the seat. The left palm is placed on the soles of the feet.

B. THREE FIGURES OF BUDDHA OR DHYĀNI-BUDDHAS

Accession nos. 8167/A 24338 (Ill. 26), 8175/A 24329 (Ill. 27) and 8176/A 24341 (Ill. 28) form a group, closely affiliated to one another in respect of features, style and workmanship. None of them has any seat. They were no doubt the work of one sculptor. It is very likely that they were installed within three of the four niches of the miniature temple (Accession no. 8198/ A 22978; Ills. 59 and 60). In view of the possibility of these three icons having been within the niches of the temple, it is conceded that they may represent either Buddha himself in three different *mudrās* or the Dhyāni-Buddhas Akshobhya, Amitābha and Vairochana. However, it is very likely that all the figures were intended for Buddha.

(i) *Buddha or Akshobhya*

Accession no. 8167/A 24338 (Ill. 26) is considerably corroded, but its features can be fully made out from the following two better-preserved icons. This figure (nearly 6 cm. high) and also the other two are characterized by a strong-built body, broad chest, full placid face, bow-like eyebrows, half-open eyes, benign expression, elongated ear-lobes and auspicious lines round the neck. The hair covering their heads and the prominently-high *ushṇīsha* is rendered by rows of squares. Their eyes and the raised pellet-like *ūrṇā* are inlaid with silver. These three icons do not appear to have been earlier than the tenth century A.D.

Seated straight in the *vajra-paryaṅkāsana* attitude, Buddha (or Akshobhya) shows the *bhūmisparśa-mudrā* with his right palm, the left palm being on the soles of the feet.

He is attired in an *antarvāsa* and an *uttarāsaṅga* which has left his right arm, shoulder and chest bare. A portion of the *antarvāsa* is spread in front in the form of a fan, while the pleated end of the *uttarāsaṅga* is seen hanging in front from his left shoulder. The folds of the drapery are indicated by lines.

(ii) *Buddha or Amitābha*

Analogous in physiognomical features, style and workmanship to the preceding icon, this icon (Accession no. 8175/A 24329; Ill. 27) is somewhat better preserved. lt is 6 cm. high.

Buddha (or Amitābha) is wearing an *antarvāsa* with a portion spread in front in the form of a fan and an upper robe covering the body. The folds of the garments are marked by lines.

He is seated straight in the *vajra-paryaṅkāsana* attitude in the *dhyāna-mudrā* with his right palm placed on the left palm in the lap. The expression of the face is introspective.

(iii) *Buddha or Vairochana*

As already noted, the features, style and workmanship of this icon (Accession no. 8176/A 24341; Ill. 28) are similar to the preceding two images. The icon, 5·6 cm. high, is somewhat corroded.

Seated straight in the *vajra-paryaṅkāsana* posture, Buddha (or Vairochana) shows the *dharmachakrapravartana-mudrā* with his two palms placed immediately below the chest. The face is lit by a benign smile.

He is donned in an *antarvāsa* (with a portion spread in front) and an *uttarāsaṅga* which has not covered his right arm, shoulder and chest. A pleated portion of the *uttarāsaṅga* falls on the left chest from his left shoulder. The folds of the garments are indicated by lines.

C. BUDDHA IN PREACHING ATTITUDE

The facial features of the icon (Accession no. 8174/A 24330; Ill. 29) are considerably blurred. Of tolerably good workmanship, the image, 12·4 cm. high, does not appear to be earlier than the tenth century A.D.

Draped in an *antarvāsa* and an *uttarāsaṅga* which has left his right arm, shoulder and chest bare, Buddha, with auspicious lines round the neck and elongated ear-lobes, is seated in the *vajra-paryaṅkāsana* attitude on the pericarp of a lotus with a single row of petals. Immediately above the lap are his two palms touching each other somewhat in the *dharmachakrapravartana-mudrā*. Usually, the palms in this *mudrā* are near the chest. The hair is rendered by rows of irregular oblongs. The *ushṇīsha* is hemispherical.

Behind the back of the icon is a solid circular halo with a raised border of three mouldings. It is surrounded by flames at short intervals and an ornate triangular motif (possibly a half-flower) at the top; connecting the outer edges of the flames and the triangular motif is a ring. At the crown of the ring are three branches with the leaves of the *Bodhi* (?) tree. Normally, the branches of the *Bodhi* tree are not represented in a preaching image of Buddha.

The lotus (hollow within) is placed on an oblong pedestal (hollow within) with a moulded base. The knob-like projection in the middle of the bottom edge of the base possibly indicates the position of the tube through which the molten metal was poured.

There is a succession of two elliptical depressions in the central part of the back side of the halo. Possibly, there was an umbrella over the branches.

D. Buddha or Ratnasambhava

The image (Accession no. 8178/A 24318; Ill. 30) is partially damaged. There is a contemplative expression as well as calm detachment in the beautifully-modelled face with full cheeks, shapely lips and half-closed eyes. The strongly-built limbs display soft and rounded plastic treatment. Of good workmanship, the image, 11 cm. high, is ascribable to about the ninth-tenth century A.D. This image may not belong to District Chittagong.

With auspicious lines round the neck and elongated ear-lobes, Buddha (or Ratnasambhava) is robed in an *antarvāsa* and a transparent upper robe which has covered both the arms and shoulders. The hair on the hemispherical *ushṇisha* and the head is rendered in the form of rows of squares.

Seated straight in the *vajra-paryaṅkāsana* attitude on a lotus, he shows the *vara-mudrā* with his right palm placed against his right knee. In his right palm is an oval object (*chintāmaṇi* jewel?). The left palm holds possibly a part of the upper robe.

Behind the back of the figure is a solid halo, partly broken. It is bordered by three mouldings and a beaded line. The vertical depression in the back side of the halo would indicate the existence once of an umbrella which is now missing.

The stamens of the lotus (hollow within) are stylized into a beaded line. The lotus rests on a pedestal with a projecting *khurā*-shaped base. The pedestal (hollow within) is partly damaged.

Fixed to the base of the back side of the halo is a small metal disc inscribed, presumably, with the Buddhist creed.

E. BUDDHA IN ABHAYA-MUDRĀ

(i) *Accession no. 8147/A 24333*

The feet and the pedestal of the image (Ill. 31) are lost. The face is partially corroded. However, sufficient features are extant to show the exquisite expression of the placid and serene face lit by a faint smile. Equally arresting are petal-shaped half-closed eyes. The well-built physiognomical features are disciplined, yet there is a touch of softness and sensitive grace in the well-modelled body. The great sculptor succeeded admirably in creating the dignified form of the Master, detached from the mundane world and yet full of compassion for worldly creatures. Reminiscent of the general art-form and the style of some of the metal images from Kurkihar, the icon, 28 cm. high, may be attributed to the ninth century A.D.

The foldless drapery is diaphanous enough to reveal the full bodily form. It consists of a long *antarvāsa* and also an upper robe covering both the shoulders and arms. The lower part of the hem of the upper robe presents wavy fold-like appearance.

With auspicious lines round the neck and elongated ear-lobes, Buddha is standing in the *sama-pāda* stance. While the extended right palm marked with a pellet shows the *abhaya-mudrā*, the left palm is holding a part of the upper robe. The head and the high and somewhat conical *ushṇīsha* are covered by rows of spiral curls which have a downward curve towards the centre of the forehead. The circular *ūrṇā* and the eyes are inlaid with silver.

Fixed to the back side of the icon is a small disc inscribed, obviously, with the Buddhist creed. The letters are indistinct.

(ii) *Accession no. 8188/A 24315*

The pedestal along with the lower portion of the *viśva-padma* of this icon (Ill. 32) is missing. The upper portion of the body is fairly well-modelled. The face, with half-closed eyes, shapely lips and bow-shaped eyebrows, presents a placid and somewhat introspective expression. The modelling of the legs is not very satisfactory. The image, 16·2 cm. high, is ascribable to the ninth-tenth century A.D.

Clothed in a long *antarvāsa* and a long transparent upper robe covering both the shoulders, Buddha is standing in the *sama-pāda* posture on the pericarp of a hollow *viśva-padma*, of which the upturned row of petals is alone available.

With auspicious lines round the neck, elongated ear-lobes and a plus-marked navel, Buddha displays the *abhaya-mudrā* with his extended right palm. The left palm is holding a part of the upper robe. The head along with the conical *ushṇīsha* is covered by rows of stylized curls in the form of pellets. The lower rows have a downward curve towards the middle of the forehead.

Both the jambs and the horizontal member of the back-rest present each a set of two mouldings and a beaded line, the latter edged by leaf-shaped flames at intervals. Two ends of the horizontal member consist of two gradually-receding mouldings, a hemispherical member and a knob. The jambs are connected with the back side of the body of the icon by oblique rods. Above the horizontal member are two wavy foliated leaves or creepers.

Behind the shoulders and head of Buddha and fixed to the horizontal member is a solid oval halo with a border of four mouldings and a beaded edge. Around the beaded line are leaf-shaped flames at short intervals.

Rearing above the halo is a convex umbrella with a beaded edge. Above it is an oval object (*maṇi*) resting on a base of two rings. At its crown is a tiny roundel. Hanging from the umbrella are wavy streamers and a garland. There are struts connecting the halo with the garland, streamers and the horizontal member of the back-rest.

Attached to the back side of the icon and partly to the horizontal member of the back-rest is a disc inscribed, presumably, with the Buddhist creed. The letters are blurred.

(iii) *Accession no. 8190/A 24342*

This icon (Ill. 33) bears a close similarity, in composition, layout of accessory members, iconographical and physical features, art-form and style, to the preceding icon. Both appear to have been works of one and the same sculptor. The image, 14·3 cm. high, is datable to the ninth-tenth century A.D. The right palm, the dexter jamb of the back-rest, the lowest part of the legs and the pedestal are missing.

Attired in a long *antarvāsa* and a long upper robe covering both the shoulders, Buddha, with a plus-marked navel, auspicious lines round the neck, elongated ear-lobes, half-closed eyes and a placid facial expression, is standing in the *sama-pāda* posture.

Both the forearms are extended in the front. Evidently, the missing right palm was in the *abhaya-mudrā*. The slightly-raised left palm holds a pleated end of the upper robe. The head along with the conical *ushṇīsha* is covered by rows of stylized curls, the lower rows having a downward curve towards the middle of the forehead.

The back-rest consists of a horizontal bar with two mouldings and a beaded line and two jambs which are connected with the back side of the icon with thin rods. The jambs are composed of the mouldings and a beaded line edged by leaf-shaped flames at intervals. The available right end of the horizontal bar is in the form of two rings, a hemispherical member and a tiny knob. Above the right flank of the bar is extant a foliated leaf or creeper, faintly resembling the head of a *makara*.

Above the horizontal bar is a solid oval halo with a raised border of four mouldings and a beaded line. Around the beaded edge are leaf-shaped flames at intervals.

Perched above the halo is an umbrella with a convex top and a beaded edge. Crowning it is a double ring supporting an oval object (*maṇi*) with a tiny roundel at the apex. Below the umbrella are fluttering streamers and a garland.

Fixed to the back side of the icon is a small metal disc inscribed, evidently, with the Buddhist creed.

(iv) *Accession no. 8191/A 24324*

The facial expression of the icon (Ill. 34) is marred to some extent by damage. The modelling of the body, particularly the legs, is not satisfactory. The image, 13·1 cm. high, does not appear to be earlier than the tenth century A.D. The palms, lowest portions of the legs, pedestal and the dexter jamb are lost.

Donned in a long *antarvāsa* and a long diaphanous upper robe covering both the shoulders, Buddha, with a full face, elongated ear-lobes, auspicious lines round the neck and a plus-marked navel, is standing in the *sama-pāda* stance.

The extended right forearm of the icon is missing. Presumably, the right palm exhibited the *abhaya-mudrā* and the left one held a part of the upper robe. The head along with the conical *ushṇīsha* is covered by rows of stylized curls of hair, the lower rows having a mild curve downward towards the middle of the forehead.

The back-rest is in the form of a horizontal bar with three mouldings and two vertical jambs, composed of two mouldings edged by a succession of stylized flames. The jambs are connected with the back side of the icon by thin rods. The available right end of the horizontal bar has a ring-like moulding and a knob. Above the bar is extant a small *stūpa* with a moulded drum (*medhi*), an egg-shaped dome (*aṇḍa*), a defaced *harmikā* and a conical stick (of the missing umbrella).

Resting on the horizontal bar of the back-rest is a solid halo with a border of three mouldings edged by a row of stylized flames. At the crown of the halo is a motif in the form of an eight-petalled flower. Crowning the flower was an umbrella (missing), of which the lower part of the stick is welded to the back side of the halo.

Attached to the back side of the icon is an inscribed disc, obviously, with the Buddhist creed. The letters are all defaced.

(v) *Accession no. 8146/A 24320*

The icon (Ill. 35) is characterized by a tall body, a placid and benign face, half-closed eyes and a broad chest attenuated to a somewhat narrow waist. The modelling of the stiff legs and feet is rather unsatisfactory. The image, 30 cm. high, is not earlier than the tenth century A.D.

The garments are transparent, fully revealing the form of the icon. These consist of a long *antarvāsa* and a long upper robe covering both the shoulders. With elongated ear-lobes, auspicious lines round the neck and a plus-marked navel, Buddha is standing in the *sama-pāda* posture on the pericarp of a *viśva-padma* (hollow within). The stamens are stylized to such an extent that they form a beaded line. The *viśva-padma* rests on a thin circular stand with a moulded rim.

The right forearm along with the palm (which was presumably in the *abhaya-mudrā*) and the left palm are missing. There is a raised pellet-like *ūrṇā* on the forehead above the ridge of the nose. Stylized curls of hair cover the head and the conical *ushṇīsha*.

Behind the head of Buddha is a halo (upper portion missing) with a raised border of three mouldings edged by a series of closely-arrayed leaf-shaped flames. The halo, fashioned separately, is soldered to the back side of the shoulders and the head of the icon.

Attached to the flat back side (immediately below the halo) of the icon is a metal disc inscribed, presumably, with the Buddhist creed. The letters are defaced.

Fixed to the *viśva-padma* and rising to the middle of the back side is an iron rod which might have supported the stick of the missing umbrella.

(vi) *Accession no. 8189/A 24331*

Though the torso of the icon (Ill. 36), with the wide chest gradually narrowing down to a somewhat thin waist region, is fairly well-modelled, the modelling of the legs and feet is not very happy. The broad face with clear-cut features and half-closed eyes presents a calm and serene expression. The back side of the icon is flat. The image, 19·6 cm. high, does not appear to be earlier than the tenth century A.D.

Draped in a diaphanous *antarvāsa* and an upper robe covering both the shoulders, Buddha is standing in the *sama-pāda* attitude on the pericarp of a *viśva-padma*.

With auspicious lines round the neck, elongated ear-lobes and a plus-marked navel, Buddha is showing the *abhaya-mudrā* with his extended right palm. In the left palm is a part of the folded end of the upper robe. Above the ridge of the nose is the raised circular *ūrṇā*. The head and the conical *ushṇīsha* are covered by rows of stylized curls in the form of pellets.

The stamens of the *viśva-padma* (hollow within), with broad petals, are stylized into a beaded line. The *viśva-padma* rests on a low circular stand composed of three gradually-receding semicircular mouldings.

Attached to the bottom side of the pericarp of the *viśva-padma* is a defaced disc inscribed, obviously, with the Buddhist creed.

(vii) *Accession no. 8194/A 24351*

The modelling of this icon (Ill. 37) is fairly good. The calm face, however, does not express any spiritual introspection and the eyes are widely open. The lowest parts of the legs, the feet and the pedestal are missing. The back side is flattish. The image, about 10 cm. high, is attributable to the ninth-tenth century A.D.

The robes are transparent enough to reveal the form of the icon. These consist of an *antarvāsa* and an upper robe which has covered both the shoulders and arms. With auspicious lines round the neck, elongated ear-lobes and a plus-marked navel, Buddha is standing in the *sama-pāda* stance.

The extended right palm (fingers damaged) is in the *abhaya-mudrā*, while in the left palm is a folded end of the upper robe. The head along with the conical *ushṇīsha* is covered by rows of curls, the lower rows having a mild downward curve towards the middle of the forehead.

(viii) *Accession no. 8148/A 24326*

The facial expression of this icon (Ill. 38), though not meditative, is benign and compassionate. The face is lit by a faint smile. The lowest part of the legs, the feet and the pedestal are lost. Of fairly good workmanship, the icon, 29·5 cm. high, is ascribable to the tenth century A.D.

Robed in a long diaphanous *antarvāsa* and an upper robe covering both the shoulders and arms, Buddha is standing in the *sama-pāda* posture.

With the elongated ear-lobes, auspicious lines round the neck and half-open eyes, Buddha shows the *abhaya-mudrā* with his right palm (tips of the fingers missing) extended in the front. In the left palm is a folded end of the upper robe. The head along with the conical *ushṇīsha* is covered by stylized curls, the lower rows of these curls having a downward curve towards the middle of the forehead.

The back side of the icon is flat. Fixed to it are three tablets inscribed, evidently, with the Buddhist creed. The letters are defaced.

The small projections on the back side indicate the existence once of the halo (fashioned separately) and the umbrella which are now missing.

2. IMAGES IN GROUP-COMPOSITION

A. PARTS OF HALO AND FIGURES OF BUDDHA

Accession nos. 8195/A 22977 (Ill. 39), 8193/A 20345 (Ill. 40), 8192/A 24328 (Ill. 41), 8177/A 24340 (Ill. 42) and 8196/A 22983 (Ill. 43) formed parts of a fairly large icon of Buddha who was most probably in the *bhūmisparśa-mudrā*.

Accession no. 8195/A 22977 (Ill. 39) is the lower part of the sinister-flank of the *prabhāvali* or background of the image. It is 27·5 cm. high. The outer end of the *prabhāvali* is edged by a series of closely-arrayed stylized flames. Both the ends have a set of three mouldings, the central moulding of the outer end being beaded. The recessed part between these two sets of mouldings presents a lotus-stem (sprouting from a foliated base) in the form of a creeper having lotuses of fine workmanship in various stages of blooming. The fully-blossomed lotuses issuing from the stem supported each a small figure of Buddha. There were evidently seven such figures representing seven out of the eight great miracles of the life of Buddha (The eighth figure, the main icon, to which the present piece formed the background in the form of a *prabhāvali*, most probably represented Buddha in the *bhūmisparśa-mudrā*, symbolizing the enlightenment). These figures were fixed into the seven elongated elliptical foils of the creeper-like stem of the *prabhāvali* when intact. The two short horizontal bands inserted within the foils contain each a central hole for receiving the two projected tangs provided in the back side of the figures. Above the upper band of the lower foil is extant a disc which apparently acted as the halo of the figure.

Out of the seven small figures of Buddha, three alone are available in the Indian Museum. All of them are corroded, and their facial features are partially impaired. Of fairly good workmanship, these figures appear to belong to the tenth century A.D.

One (Accession no. 8193/A 20345) of these figures represents Buddha standing in the *sama-pāda* posture (representing Buddha either subjugating Nālāgiri or descending from the Trayastriṁśa heaven to Sāṅkāśya). Wearing a long *antarvāsa* and an upper robe (both transparent enough to reveal the form) covering both the shoulders and arms, Buddha (Ill. 40), with elongated ear-lobes and a calm facial expression, is showing the *abhaya-mudrā* with his extended right palm, the left palm holding a folded end of the upper robe. The head and the somewhat cylindrical *ushṇīsha* are covered by rows of tiny stylized curls, the lower rows having a mild downward curve towards the middle of the forehead. The flat back side of the figure (7·2 cm. high) has two circular knob-like projections for going into the holes of the two bands provided within the elliptical foils of the *prabhāvali* or background.

The second figure (Acc. no. 8192/A 24328; Ill. 41) of Buddha is similar to the preceding in mode of wearing robes, coiffure, standing posture, bodily features, art-form and style, but it shows the *dharmachakrapravartana-mudrā* or preaching pose with his two palms. The back side of this figure (6·8 cm. high), too, presents two projections

The third figure (Accession no. 8177/A 24340; Ill. 42), a reclining one, represents Buddha in the *mahāparinirvāṇa* state. The facial expression is marred by damage. Otherwise, this image is similar to the preceding two in bodily features, arrangement of hair, art-form and style. The long *uttarāsaṅga*, however, has not covered the right chest, shoulder and arm. While the right palm of Buddha rests below the right side of the head, a folded end of the *uttarāsaṅga* is in the left palm (lightly touching the thigh). The back side of the figure (7 cm. high) is, again, provided with two circular projections. This figure was most probably within the topmost foil of the creeper of the *prabhāvali* or background.

The fifth piece (Accession no. 8196/A 22983; Ill. 43), 10·5 cm. high, most probably formed the crowning element above the *prabhāvali*, the topmost part of which is alone extant. Below this was presumably the reclining figure of Buddha. Above the available moulded and beaded portion of the *prabhāvali* is a neatly-executed *viśva-padma* supporting a *stūpa*. The pedestal of the *stūpa* has a set of three gradually-receding mouldings (arranged stepwise) at the base and a set of two mouldings at the top with a plain recess in between. There is a representation of a staircase against the front side of the pedestal. The drum combined with the dome is somewhat bell-shaped. The drum is decorated with a row of petals, immediately above which is a moulding. Above the plain dome is the *harmikā* in the form of a succession of two bands projecting above a recessed part. The thick dwarf stick is capped by a succession of four disc-like *chhatras*. From the top of the topmost *chhatra* are fluttering on two sides folded streamers. The crowning element consists of two symbols representing the crescent moon and the disc of the sun. The provision of these two significant symbols would indicate that the donated object as well as the merit of the donor was desired to last as long as the sun and the moon exist.[1]

B. BUDDHA WITH TWO BODHISATTVAS

Accession no. 8152/A 24312, 16·5 cm. high, combines three figures integrated in a single composition (Ill. 44). The three figures represent Buddha, Avalokiteśvara and Maitreya with their individual background. The plastic treatment of the strongly-built disciplined body of Buddha with the expanded chest gradually attenuating to a somewhat narrow waist and the benign full radiant face is effective. The effect of the entire composition is hightened by the slight bodily flexions of the two Bodhisattvas flanking the straight figure of Buddha and the chaste and simple rendering of the accessory parts. Nowhere is there any excess of ornamentation. The sculptor responsible for the image had an aesthetic sense. The image appears to belong to the ninth century A.D.

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[1] The seal-like crowning part of the Mehar, Sobharampur and Chittagong copper-plates of Dāmodaradeva (*circa* A.D. 1231-43) bears on one side the representation of the disc of the sun set on the crescent of the moon.

The long pedestal (hollow within), *tri-ratha* on the front side, has a *khurā*-shaped moulding at the base and a projected moulding at the top with a plain recess in between.

Placed on the middle part of the pedestal is a *viśva-padma* (hollow within) with stylized stamens. Seated straight over the pericarp of the *viśva-padma* is Buddha in the *vajra-paryaṅkāsana* attitude. With auspicious lines round the neck, elongated ear-lobes, half-closed eyes and a placid face lit by a faint smile, Buddha is robed in a long *antarvāsa* (with a portion of the frill spread on the seat in the form of a fan) and an *uttarāsaṅga* (with one pleated end over his left shoulder) which has left his right chest, shoulder and arm bare. The right palm with fingers touching the pericarp of the *viśva-padma* is in the *bhūmisparśa-mudrā*, while the left palm rests on the soles of the feet. The head and the somewhat cylindrical *ushṇīsha* are covered by rows of stylized curls simulating pellets, the lower rows having a mild downward curve towards the middle of the forehead. Behind the head of Buddha is an oval halo with a beaded or indented rim.

On either side of Buddha is a two-armed attending Bodhisattva with a beaming face, both standing with an inconspicuous flexion on the pedestal. The one on the dexter is Avalokiteśvara wearing a long *antarīya* held by a cord, a pleated *uttarīya* (with a portion gathered on his left shoulder) worn in the *upavītī* fashion, plain *valayas* (one each around the wrist), plain armlets, a plain short *hāra*, tiny ear-rings and a *mukuṭa* with three triangular projections decorated with half-flower motifs. With some locks falling on shoulders, the hair is gathered on the crown of the head in a neat *jaṭā-mukuṭa*. Against the front side of the *jaṭā-mukuṭa* is the damaged figure of the Dhyāni-Buddha Amitābha. With a handled *chāmara* in his right hand, the Bodhisattva, with a placid face, is holding with his left palm the long stalk of a lotus. Behind his head is a plain oval halo against an elongated background with a beaded or indented edge and convex top.

The corresponding figure on the left side of Buddha represents Maitreya, with a smiling face, holding in his left hand a handled *chāmara* and in the right palm a branch of the *nāgakesara* with leaves and flowers. Dressed and adorned like Avalokiteśvara, he, however, does not wear armlets and has a *chaitya* against the front side of the *jaṭā-mukuṭa*. Behind his head, too, is a plain oval halo against an elongated background.

The three figures are connected by a band with a curvature. Fixed to the latter is a defaced disc inscribed, presumably, with the Buddhist creed. Around the back and halo of Buddha is a ring, oval in shape and decorated with three mouldings and a beaded line. Joining this ring are two bands (with mouldings and a beaded line) which come down to the pedestal. Rearing above the apex of the ring is a convex umbrella with a beaded rim. It is crowned by an oval object (*maṇi*) placed on a base of two rings and capped by a tiny roundel. Below the umbrella are streamers and a garland. The umbrella is supported by a long vertical rod soldered to the back side of the icon.

C. Three figures of Buddha or Dhyāni-Buddhas

Accession no. 8173/A 24345 (Ill. 45) presents three figures of Buddha, all seated side by side on their individual lotuses placed on a common pedestal. One of them is in the *bhūmisparśa-mudrā*, the second in the *dharmachakra-pravartana-mudrā* and the third in the *dhyāna-mudrā*. It is not known if the figures represent three of the Dhyāni-Buddhas or Buddha in three different *mudrās*. Lit by a faint smile, the full face of all the three is placid and benign. The plastic treatment of the well-modelled figures is fairly good. The maximum height of the piece, assignable to the ninth-tenth century A.D., is 12·6 cm.

The long pedestal (hollow within), *tri-ratha* on the front side, is inconspicuously footed. It has a *khurā*-shaped moulding at the base and a projected moulding at the top with a plain recess in between.

The central figure of Buddha (or Vairochana) is in the *dharmachakra-pravartana-mudrā*. Wearing a long *antarvāsa* (with a portion spread on the seat in the form of a fan) and an upper robe covering both the shoulders, Buddha (or Vairochana), with half-closed eyes, elongated ear-lobes and auspicious lines round the neck, is seated in the *vajra-paryaṅkāsana* attitude on the pericarp of a *viśva-padma* (hollow within) with stylized stamens (their top presenting a beaded line). The head and the high *ushṇīsha* are covered by rows of stylized curls in the form of pellets. Behind the shoulders and head of the figure is a solid oval halo. Edged by a beaded line, its border is embellished with a creeper-like wavy line between two mouldings. At the crown of the halo is a triangular projection decorated with a half-flower motif. There was an umbrella over it which is now missing.

Similar to this are two other figures, but they are seated on a lotus (hollow within) with a single row of downward petals. The right chest, shoulder and arm of the figure on the dexter are left uncovered by the *uttarāsaṅga*, a pleated end of which is seen on the left shoulder. This figure of Buddha (or Akshobhya) with a cross-marked navel, displays the *bhūmisparśa-mudrā* with his right palm touching the lotus-seat; the left palm is on the soles of the feet. The other figure of Buddha (or Amitābha), with both arms and shoulders covered by the upper robe, is in the *dhyāna-mudrā* with palms resting on the soles of the feet.

The haloes of all the three figures are connected by two horizontal rods. Behind the backs of the figures runs a horizontal bar resting on vertical jambs, all decorated with beaded lines and mouldings. At the two extremities of the moulded and beaded bar is a vertical moulding or ring and a knob.

Attached to the back side of all the three figures is a disc inscribed with the Buddhist creed. The letters are defaced.

D. THREE FIGURES OF BUDDHA

Accession no. 8172 (Ill. 46) presents three figures of Buddha (all with open eyes) in a single composition. The central figure, the largest of the three, is in the *dhyāna-mudrā*, while the remaining two, of an identical height, are both in the preaching pose. Such a composition is uncommon. The multiplication of the forms of Buddha in various *mudrās* is encountered in stone sculptures representing the Miracle of Śrāvastī. But one would hesitate to regard this piece with only three figures in two of the *mudrās* alone as representing the theme. The workmanship and the plastic treatment of the figures are good. Of about the tenth century A.D., the piece is 19 cm. high.

The foliated lotus-stem rests on a long pedestal, *tri-ratha* on the front side. With a *khurā*-shaped moulding at the base and a projected moulding at the top, the face of the pedestal has a recessed middle part.

From the foliated stem of the lotus have issued wavy stalks ending in three fully-blossomed lotuses and two lotus-buds.

Perched on the pericarp of the central lotus which has two rows of petals and stamens (their tops stylized into a beaded line) is Buddha seated straight in the *vajra-paryaṅkāsana* attitude. Wearing a long diaphanous *antarvāsa* and an upper robe covering both the shoulders, Buddha, with auspicious lines round the neck, elongated ear-lobes and a placid expression, is in the *dhyāna-mudrā* with palms placed on the soles of the feet. The head and the *ushṇīsha* are covered by rows of stylized curls in the form of pellets.

On the remaining two lotuses, which have each a single row of petals and a beaded line presenting the tops of the stylized stamens, are two more figures of Buddha but in the *bhadrāsana* posture with two legs hanging and feet resting on foot-rests. Both of them exhibit the *dharmachakrapravartana-mudrā*. While both the shoulders of the figure on the dexter are covered by the upper robe, the right arm, shoulder and chest of the corresponding figure on the sinister are left uncovered by the *uttarāsaṅga*, a pleated part of which is seen on the left shoulder.

Behind the three figures is a common background or *prabhāvali* with top corners curved and a portion of the lower part open. Edged by a series of flames, its border is composed of three mouldings and a wavy line.

At the crown of the halo rears up the convex umbrella with a beaded border, below which are loops of garlands and streamers.

The umbrella is capped by an oval object (*maṇi*) within a border, resting on a ring and crowned by a tiny roundel. It is supported by a long rod fixed to the back side of the *prabhāvali* by welded strips of horizontal bars.

Attached to the back side of the halo is an inscribed disc with a miniature *stūpa* in its centre. The defaced inscription probably records a *dhāraṇī*.

E. BUDDHA WITH TWO FIGURES

Like the preceding one, this piece (Accession no. 8157/A 22981; Ill. 47), too, contained three figures, of which the central figure of Buddha alone is extant. The flanking ones might have been either Buddha or two Bodhisattvas. The head of the existing one along with the upper part of the halo or background is missing. The flanking figures (now missing) had their individual haloes. All the figures were perched on lotuses issuing from stalks sprouting from a common stem. The piece, 9 cm. high, does not appear to be later than the tenth century A.D.

The foliated stem rests on a pedestal, now reduced to a thin oblong sheet. Issuing from the stem are stalks ending in three lotuses (two missing) and lotus-buds. The central stalk still retains a lotus (back side open) with a single row of petals and tops of stamens stylized into a beaded line.

Resting on the pericarp of the central lotus is Buddha wearing a long *antarvāsa* (with a portion of the frill spread on the seat in the form of a fan) and an *uttarāsaṅga* which has left his right chest, shoulder and arm uncovered.

With his left palm resting on the soles of his feet and the right palm touching the pericarp of the lotus in the *bhūmisparśa-mudrā*, he is seated in the *vajra-paryaṅkāsana* attitude.

The long solid halo behind the back of Buddha presents a raised border of three mouldings edged by a beaded line.

Fixed to the back side of the halo or background is a disc inscribed, obviously, with the Buddhist creed. The letters are blurred.

3. IMAGES OF BODHISATTVAS

A. AVALOKITEŚVARA

(i) *Accession no. 8184/A 24322*

The lowest part of this icon (Ill. 48) and the right jamb of the back-rest are lost. Though the modelling of the legs and the articulation of the *bhaṅga* of the body and legs are not very happy and the upper arms have no integral relationship with the body, the plastic treatment of the full face and front arms is fairly good. The face is somewhat rubbed off. The image, 29·5 cm. high, may perhaps be attributed to the tenth century A.D.

Dressed in a long *antarīya* (with wavy folds indicated by sunken lines), held by a girdle decorated with a row of raised pellets, and a folded *uttarīya* worn in an *upavītī* fashion, the four-armed Avalokiteśvara, with a broad smiling face, half-closed contemplative eyes, a plus-mark at the navel and auspicious lines round the neck, is standing with a flexion. He is adorned with *valayas* (one each around the wrist), armlets with a simple flower-shaped (two petals visible) central piece, a broad necklace with pendants and a triangular central piece, *pushpa-kuṇḍalas* and a crown with three projections decorated with flowers. With a few locks falling on shoulders, the hair is arrayed in a high *jaṭā-mukuṭa*. Against the front side of the *jaṭā-mukuṭa* was possibly the figure of Amitābha, now damaged beyond recognition. On either side of the head is the fan-shaped end of a ribbon.

Of the four hands of the Bodhisattva, the lower right palm (possibly with a *maṇi*) is in the *vara-mudrā* and the upper right and left palm bear a rosary and a book respectively. The lower left palm holds a lotus-stem from which have issued stalks ending in a lotus and a bud.

The back-rest is not solid. Connected with the back side of the icon by moulded bands, the jambs, with a set of three mouldings each, are edged by a series of closely-arrayed tongues of flames. The horizontal bar, composed of three mouldings, has at either extremity a flower-shaped motif. Above the bar are two wavy foliated leaves.

Behind the head and shoulders of the Bodhisattva is a solid oval halo with a border of three semicircular mouldings (the middle one broad) edged by a series of tongues of flames (shaped like foliated leaves). At its crown is a flower-shaped motif.

Above the flower-shaped motif is the thick stick of the umbrella which has a beaded border at the edge. The umbrella is crowned by an oval object (*maṇi*) capped by a roundel. Below the umbrella are garlands and streamers. The inordinately-long stick of the umbrella reaches down to the base (now missing) and is affixed to the rough back side of the icon and the halo by bands at intervals.

There is no *sādhana* in the *Sādhanamālā* for this particular form of Avalokiteśvara. However, in a labelled painting[1] of the illustrated manuscript of the *Ashṭasāhasrikā Prajñāpāramitā* (no. Add. 1643; copied in N.S. 135 corresponding to A.D. 1015) preserved in the Cambridge University Library, we find the four-armed Lokanātha with identical attributes in hands and labelled as 'Suvarṇṇapure Śrivijayapure Lokanātha'. In this painting Lokanātha, white in complexion, is also standing with flexions. However, he is accompanied by Tārā, green in complexion, and Hayagrīva, red in colour.

(ii) *Accession no. 8185/A 24346*

This icon (Ill. 49) is partially damaged and corroded. Somewhat akin to the following in art-form and style, this image, 8·2 cm. high, does not appear to be earlier than the eleventh century A.D. The back side is roughly finished. The facial expression is marred by damage.

Clad in a long *antarīya*, held by a cord of cable design, and a folded *uttarīya* (with one end placed on his left shoulder), worn in an *upavīti* fashion, the two-armed Avalokiteśvara is bedecked in *valayas* (one around each wrist), armlets in the form of two rings with a central projection, a *hāra* with a central ornate projection, ear-rings and a *mukuṭa* with three triangular projections decorated with half-flower motifs. With several coiled locks falling on shoulders, the hair is gathered neatly in a *jaṭā-mukuṭa* on the crown of the head. Against the front side of the *jaṭā-mukuṭa* is the defaced seated figure of Amitābha.

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[1] A. Foucher, *Étude sur l'Iconographie Bouddhique de l'Inde d'aprés des documents nouveaux*, part 2 (Paris, 1900), p. 193 (no. 23); S.K. Saraswati, *Tantrayāna Art An Album* (Calcutta, 1977), p. LXXXII (no. 227).

With open eyes and auspicious lines around the neck, the Bodhisattva is seated in the *lalitāsana* posture, with his right leg pendant, on the pericarp of a *viśva-padma* (hollow inside), of which the upper row of petals is partially preserved. With his right palm (resting on the right knee) in the *vara-mudrā*, he holds with his left palm the long stalk of a lotus (flower missing).

(iii) *Accession no. 8187/A 24321*

The modelling of this icon (Ill. 50) is not of high order. Nor does the face with open eyes express any spiritual introspection. The height of the available portion is 9·8 cm. The image does not appear to be earlier than the tenth century A.D. and may even belong to the eleventh century A.D.

This icon and the Accession no. 8186/A 24319 are identical in size, style and workmanship. Apparently, these two were the productions of the same sculptor and might have flanked an image of Buddha in a single composition. The stalks of their lotus-seats most probably joined the stem of the lotus-seat of Buddha.

Attired in a long *antarīya*, held by a girdle decorated with a row of discs, and a folded *uttarīya* (a portion gathered on the left shoulder), worn in an *upavīti* fashion, the two-armed Avalokiteśvara is ornamented with *valayas* (one each around the wrist), armlets in the form of a double ring crowned by a central projection, a *hāra* with a row of disc-shaped pendants, *kuṇḍalas* decorated with a flower-shaped motif and a *mukuṭa* with three triangular projections, each embellished with a half-flower motif. The hair is gathered on the crown in the form of a high conical *jaṭā-mukuṭa*. Projecting from the two sides of the head are the fan-shaped ends of a ribbon. Against the front side of the *jaṭā-mukuṭa* is the defaced seated figure of the Dhyāni-Buddha Amitābha.

With a calm face and prominent auspicious lines round the neck, the Bodhisattva is seated in the *lalitāsana* attitude on the pericarp of a lotus (hollow within) with a single row of petals and tops of stamens stylized into a beaded line. His right foot rests on a lotus-leaf, the wavy stalk of which has issued from the stalk of the lotus. Touching the lotus-stalk is a bud. While the right palm of the Bodhisattva, in the *vara-mudrā*, rests on the knee, the left palm with the stalk of a lotus is placed on the lotus-seat.

Behind the back of the Bodhisattva is a solid halo with a semicircular top. Its border of two mouldings is edged by a beaded line. At its top is a half-flower motif, crowned by an oval object (*maṇi*) with a roundel above.

Welded to the back side of the halo is a small disc inscribed, presumably, with the Buddhist creed. The letters are not clear.

B. MAITREYA

As already noted, this icon (Accession no. 8186/A 24319; Ill. 51) is closely affiliated to Accession no. 8187/A 24321 in art-form, style and workmanship and both, works of the same sculptor, most probably flanked an image of Buddha. The image is 9·5 cm. high.

Robed in a long *antarīya*, held by a girdle decorated with a row of discs, and a folded *uttarīya* (with a portion gathered on his left shoulder) worn in an *upavītī* fashion, the two-armed Maitreya is adorned with *valayas* (one around each wrist), armlets in the form of a double ring with a top central projection, a *hāra* with a row of pendant discs and a central triangular projection, *kuṇḍalas* decorated with a flower-shaped pattern and a *mukuṭa* with three triangular projections decorated with half-flower motifs. The hair is gathered on the crown in the shape of a *jaṭā-mukuṭa*, against the front side of which is the representation of a *chaitya*. Projecting from the two sides of his head are the fan-shaped ends of a ribbon.

With a calm face, open eyes and prominent auspicious lines round the neck, the Bodhisattva is seated in the *lalitāsana* posture on the pericarp of a lotus (hollow within) with a single row of petals. The tops of the stamens of the lotus are stylized into a beaded line. The right foot of Maitreya is supported by a lotus-leaf, the wavy of stalk of which is touching the stalk of the lotus-seat. His right palm, in the *vara-mudrā*, rests on his right knee. The left palm with the branch of the *nāgakesara* having leaves and flower is placed on the seat.

Behind the Bodhisattva is a long halo with a semicircular top. Edged by a beaded line, its border consists of two mouldings. At the crown of the halo is a half-flower motif, above which is an oval object (*maṇi*) capped by a tiny roundel.

Attached to the back side of the halo is a small disc inscribed, presumably, with the Buddhist creed. The letters are defaced.

C. TWO-ARMED BODHISATTVA

In the plastic treatment of physiognomical frame, facial expression, open eyes and art-form, this icon (Accession no. 8183/A 24313; Ill. 52) bears a close affinity with Accession nos. 8187/A 24321 (Ill. 50) and 8186/A 24319 (Ill. 51). Of about the eleventh century A.D., it is 10·3 cm. high. The back side of the image is flat.

Attired in a short *antarīya*, held by a belt decorated with a row of discs, and a folded *uttarīya* (with a portion gathered on his left shoulder) worn in an *upavītī* fashion, the two-armed Bodhisattva is bedecked with *valayas* (one around each wrist), armlets with a flower-shaped central piece, a *hāra*, also with a flower-shaped central piece, *kuṇḍalas* decorated with floral motifs and a *mukuṭa* with three ornate projections decorated with half-flower patterns and jewel-motif. On either side of the head is the fan-shaped end of a ribbon.

The Bodhisattva, with a grave face, auspicious lines round the neck and a plus-marked navel, is seated in the *mahārājalīlā* attitude on the pericarp of a *viśva-padma* (hollow within) with the tops of the stamens stylized into a beaded line. His relaxed right arm is extended over the right knee, while the right palm is lightly touching the pericarp of a lotus, the stalk of which has risen from the pericarp of the *viśva-padma* seat. The palm is holding the stem of a flower supporting, curiously enough, a *makara*. From the same stem has issued a stalk ending in a bud.

On the crown of the head is a conspicuous object. It has two rings for a base and a hemispherical member somewhat resembling the dome of a *stūpa*. The hemispherical member is crowned not by a *harmikā* or *chhatra* as in the case of a *stūpa* but by a roundel which is found on the representation of a *maṇi* as noticed above the *chhatra* of Accession nos. 8149/A 24336 (Ill. 16), 8188/A 24315 (Ill. 32), 8190/A 24342 (Ill. 33), 8152/A 24312 (Ill. 44), 8172 (Ill. 46), 8184/A 24322 (Ill. 48) and 8180/A 24348 (Ill. 54) and above the half-flower motif at the crown of the halo of Accession nos. 8160/A 20337 (Ill. 13), 8164/A 24339 (Ill. 14), 8187/A 24321 (Ill. 50) and 8186/A 24319 (Ill. 51). This object may represent either a *stūpa* or more probably a *maṇi*.

Another image (Ill. 87) closely similar to it in art-form, workmanship and attributes is in the Asutosh Museum of Indian Art, University of Calcutta. As already noted (p. 8), both these images were the productions of the same artist.

The only other metal icon of a Bodhisattva holding with its left hand a lotus supporting a *makara*, noticed by me so far, was found at Achutrajpur (District Puri, Orissa) and is now in the Orissa State Museum, Bhubaneswar.[1] In the right palm of this icon is a globular object, apparently representing a *maṇi*. The crown of this icon bears neither a *stūpa* nor a *maṇi*.

The identification of the present image poses a great problem. I have not come across any textual prescription for the occurrence of a *makara* on a flower in the hand of a Bodhisattva, though the *makara* serves either as a seat or a banner in the cases of some of the minor Buddhist deities. Thus, in the *Dharmadhātuvāgīśvara-maṇḍala* (*Maṇḍala* no. 21) of the *Nishpannayogāvalī*,[2] Varuṇa is enjoined to have four hands (two holding a *nāga-pāśa* and a *śaṅkha*) and to be mounted on a *makara*. Madhukara in the same *maṇḍala* holds a *makara-dhvaja*, an arrow, a bow and a wine-cup.[3] In the *Durgatipariśodhana-maṇḍala* (*Maṇḍala* no. 22) of this text Vajravaṁśa is enjoined to hold a thunderbolt in his right hand and a *makara-dhvaja* in his left hand[4] and Nāgavajra, with a *makara* as the mount, holds a thunderbolt in his right hand and a *nāga-pāśa* in his left.[5] Samudra, in the *Kālachakra-maṇḍala* (*Maṇḍala* no. 26) of this text, is stated to be on a *makara*, holding a *pāśa*, a *ratna*, a *nāga-pāśa* and a *chandrakānta-maṇi*.[6] As an attendant of Vajrānaṅga, Vasanta is enjoined to have a *makara-ketu*.[7]

Even if the hemispherical object on the crown of the Bodhisattva is identified with a *stūpa*, the image could not be identified with Maitreya who is found to carry a *chaitya* on his head or crown in many sculptures, as we fail to cite the textual prescription for a *makara* in the hand of Maitreya. In the *sādhana* (*Sādhana* no. 283) of Maitreya in the *Sādhanamālā*[8] the four-armed Bodhisattva is enjoined to display the *vyākhyāna-mudrā* with two palms, the remaining two being *varada* and holding the *pushpita-nāgakesara-mañjarī*.

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[1] Debala Mitra, *Bronzes from Achutrajpur, Orissa* (Delhi, 1978), pp. 93-97 and Photo 81.

[2] Edited by Benoytosh Bhattacharyya, Gaekwad's Oriental Series, no. CIX (Baroda, 1949), p. 61.

[3] *Ibid.*, p. 63.

[4] *Ibid.*, p. 69.

[5] *Ibid.*, p. 70.

[6] *Ibid.*, p. 89.

[7] Dipak Chandra Bhattacharyya, *Tantric Buddhist Iconographic Sources* (New Delhi, 1974), p. 20.

[8] Edited by Benoytosh Bhattacharyya, vol. II, Gaekward's Oriental Series, no. XLI (Baroda, 1928), p. 560.

Maitreya, in the *Lokanātha-sādhana* (*Sādhana* no. 18) of the *Sādhanamālā*[1] is two-armed, one being in the *vara-mudrā* and the other carrying *nāga-pushpa.* The *kṛitadharmadeśanā-mudrā*, *vara-mudrā* and *sapushpa-nāgakesara-pallava* have been prescribed for Maitreya in *Maṇḍala* no. 20 of the *Nishpannayogāvalī.*[2] In *Maṇḍala* no. 22 of the same Buddhist text[3] Maitreya is enjoined to hold in his right hand the *nāgakesara-kusuma* and in the left hand the *kuṇḍī.* Neither the *kuṇḍī* (water-pot) nor the *nāga-pushpa* (or *nāgakesara*) has been depicted in this icon, though the representation of the *nāga-pushpa* is found to simulate the lotus in several images, particularly of countries outside India. In two of the images of Maitreya illustrated by Walter Eugene Clark,[4] a *kuṇḍī* is placed on a lotus. Even in India, the depictions of the *nāga-pushpa* in many images are rather curious, some even resembling a half-blown lotus, this being due to the artists not being familiar with the plant. Making concession even for the flower, it is hazardous to identify the image with Maitreya unless we are prepared to concede that the artist interpreted *nāga* of the *nāga-pushpa* as *makara*[5] which is rather unlikely. The *chaitya* is, again, associated, according to the *Dharmakosha-saṁgraha* (A.D. 1826) of Amritananda, with two of the forms of Avalokiteśvara, namely Sukhāvatī Lokeśvara and Ushṇīshavijaya, both six-armed and bearing identical attributes (gesture of shooting an arrow, rosary, *vara*, bow and lotus, one of the left hands being on the thigh or on the thigh of Tārā who is seated on the lap of the Bodhisattva).[6] From the iconographic prescriptions none of these two can be identified with this icon. At the same time, this late text points to the association of the *chaitya* with Bodhisattvas other than Maitreya, with whom the *chaitya* is, no doubt, most frequently associated in Indian sculptures. In the absence of any tangible evidence it will not be appropriate to identify the icon with Maitreya, even if the hemispherical object on the crown is taken for a *chaitya.* The icon (Accession no. 8186/A 24319, Ill. 51) of Maitreya of this very hoard of Jhewari displays the *vara-mudrā* with the right hand, holds the bough of the *nāga-pushpa* with the left and bears against the *jaṭā-mukuṭa* a true representation of the *chaitya.*

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[1] Edited by Benoytosh Bhattacharyya, vol. I, Gaekward's Oriental Series, no. XXVI (Baroda, 1925), p. 49.

[2] P. 50.

[3] P. 66.

[4] *Two Lamaistic Pantheons*, II (Cambridge, Massachusetts, 1937), pp. 7 (no. 1M1) and 195 (no. 6 A 18).

[5] One of the meanings of *nāga*, according to M. Monier-Williams and V.S. Apte, is shark (*grāha*, *nakrarāja*, *makara*, *hāṅgara* and the like) and another meaning, according to Apte, is the 'proboscis of an elephant'.

[6] Dipak Chandra Bhattacharyya, *op. cit.*, pp. 22 and 23.

A creature of the estuaries of rivers and the oceans, the *makara* is an obvious symbol of the waters, both riverine and marine. One of the nine treasures of Kubera, the god of wealth, is the *makara.*[1]

The *makara* might be connected with a Bodhisattva who is associated with waters or the ocean. Among the three groups of distinct Bodhisattvas described in some *maṇḍalas* of the *Nishpannayogāvalī*, the name (and also attributes) of Sāgaramati has a direct reference to sea (*sāgara*). However, the *makara* has no place in the description of this Bodhisattva who, in the *Trichatvāriṁśadātmaka-Mañjuvajra-maṇḍala* (*Maṇḍala* no. 20), is enjoined to be with both hands outstretched and fingers in the gesture of waves[2] and, in the *Dharmadhātuvāgīśvara-maṇḍala* (*Maṇḍala* no. 21), holding in his left hand a sword marked with a thunderbolt (*vajra-khaḍga*) and in the right hand a conch-shell (*śaṅkha*),[3] an obvious sea-symbol.

Among these three groups of Bodhisattvas Gandhahasti is required in the *Trichatvāriṁśadātmaka-Mañjuvajra-maṇḍala* to display the *vara-mudrā* with his right palm and to hold with his left hand a lotus bearing the trunk (proboscis) of an elephant (*kamalastha-hastikara*).[4] It is not known if the *makara* with the trunk of an elephant on the flower of the icon is intended for the elephant's proboscis, the attribute of Gandhahasti. In this connection it may be noted that in the representation of the *makara* in this icon, the emphasis is on the head with the trunk raised, the body being summarily disposed. However, in the absence of any tangible evidence, one would naturally hesitate to identify the icon with Gandhahasti.

If the object on the crown of the icon represents a jewel (*maṇi*, *ratna*), the icon may be associated with the Bodhisattva Ratnapāṇi, whose *kula* symbol is *ratna*. The *makara*, as already noted, is one of the treasures of Kubera, another treasure being called *padma*. However, in the available descriptions[5] Ratnapāṇi holds the jewel in the right hand and the disc of the moon on a lotus in the left hand or holds a lotus bearing the jewel.

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[1] Ananda K. Coomaraswamy, *Yakṣas* (New Delhi, 1971), part II, p. 49.

[2] *Nishpannayogāvalī*, p. 50.

[3] *Ibid.*, p. 58.

[4] *Ibid.*, p. 50.

[5] Benoytosh Bhattacharyya, *The Indian Buddhist Iconography* (Calcutta, 1958), pp. 74 and 87.

D. FOUR-ARMED BODHISATTVA

The workmanship of this icon (Accession no. 8181/A 24316; Ill. 53), somewhat corroded, is far from satisfactory. The back side is flat. The available height of the icon is 7·3 cm. The image does not appear to be earlier than the eleventh century A.D.

Clothed in a long *antarīya*, the four-armed Bodhisattva is wearing an *upavīta* (or a folded *uttarīya* worn in an *upavīti* fashion), a long garland, plain *valayas* (one around each wrist), armlets with a central projection in the form of a disc, a *hāra*, ear-ornaments and a beaded *mukuṭa* with three projections in the form of pellets. With a few locks falling on shoulders, the hair is gathered on the crown of the head in the conical form. Projecting from two sides of the head is the end of the ribbon.

With open eyes and auspicious lines round the neck, the Bodhisattva is seated in the *vajra-paryaṅkāsana* attitude on the pericarp of a lotus (hollow within) with a single row of petals and tops of the stamens stylized into a beaded line. The back side of the lotus is missing. On the available front side of the petals are the representations of a four-spoked wheel (the symbol of the Dhyāni-Buddha Vairochana) and perhaps a thunderbolt (the symbol of the Dhyāni-Buddha Akshobhya). Above the petals of the lotus is possibly an inscription which is defaced.

Of the four hands, the two natural palms are placed on the soles of the feet in the *samādhi-mudrā* or *dhyāna-mudrā*. While the object (rosary?) in the upper right palm of the Bodhisattva is indistinct, the corresponding left palm is broken.

It is rather difficult to identify the icon, as the object in the upper right palm is indistinct and the upper left forearm is lost. As the icon is four-armed, it cannot be identified with Vajrarāga-Mañjuśrī or Vāk,[1] who is two-armed and whose palms are enjoined to be in the *samādhi-mudrā*. On the analogy of a six-armed image (Ill. 89) in the collection of S.K. Saraswati it appears that this icon may represent Avalokiteśvara. In the former image, two natural palms are in the *samādhi-mudrā*, the middle hands display the *vara-mudrā* and a lotus held by its stalk and the top two hands bear a rosary (in its right palm) and a manuscript (in its left palm). It is not unlikely that the object in the upper left hand of the present icon was either a manuscript or a lotus.

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[1] Benoytosh Bhattacharyya, *The Indian Buddhist Iconography* (Calcutta, 1958), pp. 102 and 103.

4. IMAGES OF FEMALE DEITIES

A. VASUDHĀRĀ

(i) *Accession no. 8180/A 24348*

This icon (Ill. 54) is defaced to some extent. The youthful figure is fairly well-modelled, though the triangular face with open eyes is not very happily produced. The image, 11·2 cm. high, appears to be earlier than the following icon and may belong to the tenth century A.D.

Dressed in a *śāṭī*, held by a girdle with a row of discs and a pleated *uttarīya* worn in an *upavītī* fashion, the two-armed Vasudhārā is bedecked in *valayas* (one around each wrist), plain armlets with a central projection, a *hāra*, *kuṇḍalas* decorated with a floral motif and a *mukuṭa* with three ornate triangular projections. With a few locks falling on shoulders, the hair is neatly arrayed on the crown in the form of a conical *jaṭā-mukuṭa*.

With a somewhat grave facial expression, auspicious lines round the neck and a plus-marked navel, the goddess is seated in the *lalitāsana* attitude on the pericarp of a *viśva-padma*, her right leg being pendant. While her right palm, in the *vara-mudrā*, rests on the knee, the left palm carries a stalk ending in the ear of corns (*dhānya-mañjarī*).

Behind the back of the goddess and fixed to the *viśva-padma* is a solid oval halo with a border of four mouldings edged by a beaded line.

At the crown of the halo is an ornate triangular piece (decorated with a half-flower motif), over which has risen the umbrella with a beaded edge. Above the umbrella is an oval object (*maṇi*) resting on a ring-base; surrounded by a ring, it is crowned by a roundel. From the bottom of the umbrella are hanging streamers and a garland.

Attached to the back side of the halo and the *viśva-padma* is a small disc inscribed with the Buddhist creed. The letters are indistinct.

Rising from the pedestal are two thin posts, with mouldings and beaded lines, supporting the halo.

The *viśva-padma* (hollow inside) rests on an oblong pedestal (hollow within) with a projected *khurā*-shaped moulding at the base and a projected moulding at the top with a wide recess in between.

There is a tiny cylindrical projection at the centre of the bottom side of the pedestal. It marks the position of the tube through which the molten metal was poured into the negative mould.

(ii) *Accession no. 8179/A 24347*

The icon (Ill. 55), with a fairly well-modelled body and clear-cut facial features, is in a good state of preservation. The back side is flattish. Of about the tenth-eleventh century A.D., the image is 11·5 cm. high.

The two-armed Vasudhārā is wearing a *śāṭī* held by two beaded strings with a flower-shaped clasp and a folded *uttarīya* arranged in an *upavītī* fashion. While a pleated end of the *śāṭī* lies on the pericarp of the lotus-seat, a folded end of the *uttarīya* rests on her left shoulder. She is adorned with *valayas*, curved armlets with a flower-shaped (two petals visible) central piece, a *hāra* with a flower-shaped central piece, small ear-rings, an ear-stud in her right ear, a *kuṇḍala* decorated with a flower motif in the left ear and a *mukuṭa* embellished with half-flowers and *ratnas* (with a globular body capped by a tiny roundel). With some coiled locks falling on shoulders, the hair, tied by two strings meeting crosswise, is gathered in a *jaṭā-mukuṭa* on the crown of the head. On either side of the head is the fan-shaped projection of a ribbon. There is a circular mark on the forehead above the ridge of the nose.

With a benign facial expression, half-closed eyes, auspicious lines round the neck and a plus-marked navel, Vasudhārā is seated in the *lalitāsana* attitude on the pericarp of a lotus, her right leg being pendant. Her right palm, in the *vara-mudrā*, rests on the knee; in the palm is a *ratna* with an ovoid body capped by a roundel. The left palm holds the long ear of corns (*dhānya-mañjarī*).

The lotus (hollow within) with a single row of downward petals and high stamens (their tops stylized into a beaded line) is placed on a low stand with a moulding at the base.

B. FOUR-ARMED CHUNDĀ

Accession no. 8182/A 24349 (Ill. 56) is not only defaced but damaged too. The major portions of the accessory parts are lost. The full face, though rubbed off, presents a calm expression. The height of the available portion of the image is 7·5 cm. Of fairly good modelling, the image is ascribable to the tenth century A.D

The four-armed Chundā is dressed in a *śāṭī* and a pleated *uttarīya* worn in an *upavītī* fashion and adorned with a good number of bangles, beaded armlets with a triangular projection decorated with a half-flower motif, a beaded necklace with a central projection (defaced), *kuṇḍalas* with floral motifs and a *mukuṭa* with three triangular projections decorated with half-flower motifs. With a few coiled locks falling on shoulders, the hair is arrayed in a *jaṭā-mukuṭa* on the crown of the head.

With half-closed eyes, auspicious lines round the neck and plus-marked navel, the goddess is seated in the *vajra-paryaṅkāsana* attitude on the pericarp of a hollow *viśva-padma* (mostly missing). The palms of the two lower hands are placed on the lap (the right palm resting on the left) in the *samādhi-mudrā* or *dhyāna-mudrā.* The *pātra* (bowl) which is to occur on the palms is absent. While the upper right palm of the goddess bears a rosary, the corresponding left carries a book.

The solid halo behind the icon is mostly missing. Its border consists of a set of three mouldings.

Attached to the back side of the halo is a small metal disc inscribed, presumably, with the Buddhist creed. The letters are not distinct.

5. PART OF AN IMAGE

Under Accession no. 8199/A 20346 there are two pieces. One of them is perhaps the bottom side (Ill. 57) of a pedestal (roughly triangular) of an image. Attached to it is a disc with the Buddhist creed in characters of the ninth-tenth century A.D.

In the other piece is available the upper part of the back-rest along with the halo (Ill. 58). The jambs and the lintel of the back-rest have a raised moulded border. At either extremity of the lintel is an *āmalaka*-shaped member with a pellet at the extreme end. Above the lintel are two robust foreparts of elephants with the proboscis raised.

The circular halo has a prominently beaded rim edged by tongues of flames at intervals. The front side of the middle part of the halo presents a raised pellet, around which is a square made by a double line. Around the square are arrayed petals in sunken lines. Surrounding the petals are two concentric circles, again in sunken lines.

At the crown of the halo is a band with the two rolled ends presenting the form of scrolls. This band supports a crescent decorated with a beaded line between two mouldings. Above the centre of the crescent is an unidentified object.

The height of the available piece is nearly 16 cm.

6. MINIATURE TEMPLE

This miniature *rekha* temple[1] (Accession no. 8198/A 22978; Ills. 59 & 60), 38 cm. high, is made of three pieces (placed one above the other): one up to the top of the perpendicular wall; the second from the base of the elegant *śikhara* to the major height of the *mastaka*; and the third forming the topmost crowning element (now missing). The first and second parts are fitted together by tenons and mortises. Thus the first (bottom) part (hollow within) is provided with four squarish holes at its top corners. These holes are designed to receive the four squarish tenons[2] (1·8 cm. high) projecting from the bottom corners of the second part (hollow within). The device is so precisely done that when they are fitted one above the other securely, hardly there is any gap visible and there is no adverse effect on the continuous elevation. The miniature most probably belongs to the tenth century A.D.

The footed platform of the temple is *tri-ratha* on plan. At the base, above the legs, is a succession of three gradually-receding mouldings — the lower two band-like and the upper one roughly *khurā*-shaped. Above this base is a high recess capped by a projecting band at the top. The top of the platform is approached by four staircases (facing the cardinal directions), one each provided in the central projection above the base-mouldings of the platform. The top of the third step of the stairs is in one plane with the top of the platform and the floor of the niches.

At the four corners on the top of the platform is a ring (1·5 cm. in diameter) with a central circular depression. These depressions most probably accommodated columns, one each at four corners.

The inconspicuously-tapering body, squarish on plan, has a set of mouldings at the base and at the top. The central part of all the four sides is provided with a deep arched niche, all the niches being of equal size. In front of all the four niches is a *toraṇa* (cast separately) with a trefoil arch (connected with the main body of the temple by a trefoil member) perched on the oblong architrave resting on the capitals of two free-standing pillars. The base of the pillars, circular in section and tapering, is either *ghaṭa*-shaped or of a set of three semicircular mouldings (middle one broadest), while the capital ends in two scrolls. The trefoil arch, with ends in the form of scrolls of foliated leaves, is crowned by a floral motif.

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[1] S.K. Saraswati, *Architecture of Bengal*, Book I (Calcutta, 1976), pp. 46 and 56.

[2] Only one tenon is intact. While two are partly preserved, the fourth has disappeared entirely.

The four niches evidently contained images either of Dhyāni-Buddhas or more probably of Buddha himself in four different *mudrās*. Among the loose images of the hoard, three (Accession nos. 8167/A 24338, 8175/A24329 and 8176/A 24341) are stylistically akin to one another and fit into the niches. That one of the niches had an image of Buddha in the *bhūmisparśa-mudrā* is apparent from the remnant of a branch (with only two leaves extant) of the *Bodhi* tree on the top of the sinister end of the trefoil arch in front of this particular niche. There are no indications to suggest that the images were fixed with nails.

Separated by a recess from the body, the gradually-tapering tall tower has sharp edges at the corners without any adverse effect on the almost continuous line (*rekha*). Each of its four sides presents three divisions effected by two thin vertical recesses running from the top of the base-moulding to the base of the *vi-sama*. The corner divisions (inconspicuously receding from the central division) have five *bhūmis* consisting each of a *bhūmi-āmalaka* crowning a set of *bhūmi-baraṇḍis*. Three of the *bhūmi-baraṇḍis* of each set are clasped together by a *chaitya*-window motif. The central medallion of these *chaitya*-window motifs is inlaid with a circular semiprecious stone (?), red in colour and highly polished. The central division of all the four sides is relieved with a succession of seven *chaitya*-window motifs. Four of these *chaitya*-window motifs of each face have each an inset of a semiprecious stone in the centre. While the circular semiprecious (?) stone of the topmost *chaitya*-window is identical with those in the corner divisions, the stones within the other *chaitya*-window motifs are either crystalline quartz (circular in shape, one on each face) or greenish-blue stone (turquoise?), two on each face — one circular in the fifth (from the bottom) *chaitya*-window motif and the other oblong or square in the bottom *chaitya*-window motif. The crowning portion of the top *chaitya*-window motif of the central division of all the sides projects above the horizontal alignment of the *gaṇḍi*. The *vi-sama* sealing the hollow *gaṇḍi* presents two mouldings, one above the other.

Over the *gaṇḍi* of the temple there are four lions, seated on their bent hind legs, one each at the top corners.

The available portion of the *mastaka* consists of the cylindrical *beki* with a facet at the base, an *āmalaka*, a conspicuously *khurā*-shaped member and two sets of mouldings. Above the upper set is a cylindrical member, hollow within. This cylindrical member is provided with two holes facing each other. The crowning element (probably a tiny *stūpa*), which was a separate piece meant to be fitted with the cylindrical member, is now missing.

This miniature temple reminds one of a smaller (and also later) metal miniature temple[1] found from a mound of Jaipur (District Gaya, Bihar), though the latter is more inspired by the Mahābodhi temple at Bodh-Gaya than the former . As already noted, the circular depressions at the four corners of the top of the platform of the specimen from Jhewari most probably held columns. Not only the columns are still extant in the one from Jaipur but they actually support four *stūpas*[2] at the corners of the terrace at the first-floor level. Whether the columns in the case of the miniature from Jhewari were free-standing or supported *stūpas* cannot be determined from the available specimen. There are certain major differences between the two miniatures. Like the Mahābodhi temple, the specimen from Jaipur presents two shrine-chambers; in the main chamber which is at the ground-floor level is the main figure of Buddha in the *bhūmisparśa-mudrā* (symbolizing the enlightenment), while in the upper chamber is Buddha in the *dhyāna-mudrā*. Against the outer sides of the three walls of the main shrine-chamber are represented three incidents from the life of Buddha. Thus, the nativity and *dharmachakrapravartana* (First Sermon) are shown against the two side walls, while the back wall presents Buddha in the *bhūmisparśa-mudrā*. The representation of Buddha in this *mudrā* against the back side is perhaps suggested by a figure of Buddha[3] in the same *mudrā* against the central part of the back (west) wall of the Mahābodhi temple; close to this side is the *Bodhi* tree. All the three figures are against the solid walls and not within chambers which exist in the miniature temple from Jhewari. In fact, all the four chambers in the latter are of same dimensions. In this specimen the spire (*gaṇḍi*) starts immediately above a recess over the cubical part of the temple, while in the miniature from Jaipur the *gaṇḍi* rears up from the top level of the upper shrine-chamber, three walls of which have pilasters. Again, in the latter, the spire with sharp edges rises up like an elongated pyramid truncated near the top like the Mahābodhi temple. In the miniature temple from Jhewari, however, there is a mild curvature of the *gaṇḍi*, on the top of which are lions. The flights of steps existing in this miniature are absent in the miniature from Jaipur.

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[1] Debala Mitra, 'A Miniature Reproduction of the Mahābodhi temple from Jaipurgarh', *Madhu : Recent Researches in Indian Archaeology and Art History* (Delhi, 1981), pp. 333-36.

[2] The present miniature replicas of the main spire at the corners of the terrace of the Mahābodhi temple were constructed in the eighties of the nineteenth century A.D. on inadequate evidence. From this specimen it may not be unreasonable to assume that there had been *stūpas* (and not temples) at the corners of the upper storey of the Mahābodhi temple at least in the period when this miniature from Jaipur was made.

The fifth phase (about sixth century A.D.) of the main temple (Site 3) of Nalanda has four *stūpas* at the corners of the top of the terrace; these corners of the terrace present pilaster-like projections supporting the *stūpas*. Instead of the projections we have in the specimen from Jaipur pillars which might have been adopted for convenience of casting.

[3] A. Cunningham, *Mahâbodhi or the great Buddhist temple under the Bodhi tree at Buddha-Gaya* (London, 1892), pl. XIV, lower illustration. In this illustrated photograph, the pedestal below the figure of Buddha is seen resting partly on the eastern side of the outer *vajrāsana*.

Truly speaking, the miniature from Jhewari is of the nature of a *sarvatobhadra* temple and cannot be regarded as a miniature replica of the Mahābodhi temple which has only one entrance to the sanctum sanctorum at the ground floor. The craftsman who prepared it, at the instance of a donor desirous of earning merit by the gift of a miniature temple, might have been guided by the then existing temple of a Buddhist centre of perhaps District Chittagong.

7. MINIATURE STŪPA

The *stūpa*[1] (Accession no. 8197/A 22980; Ill. 61), 12·5 cm. high, is hollow within. It consists of a platform, a drum, a dome, a *harmikā*, a *chhatrāvali* and a crowning member. It is ascribable to the ninth-tenth century A.D.

The squarish platform has a *khurā*-shaped moulding at the base and a projected moulding at the top with a broad recess in between.

At the base of the high drum is a lotus with a single row of downward petals and tops of the stylized stamens in the form of a beaded line. At the top of the cylindrical drum is a set of three semicircular mouldings relieved with four four-petalled flowers facing the cardinal directions.

Above the low shouldered dome is a solid squarish *harmikā* with a projecting facet at the base and a set of mouldings (the central one being most projected) at the top.

The *chhatrāvali*, with a thick round solid stick, consists of a succession of five gradually-diminishing *chhatras* with a narrow space in between. The top sides of the *chhatras* are curved.

At the apex of the topmost *chhatra* and resting on an oval base is a crescent (representing the moon) crowned by a disc (symbolizing the sun). The merit of the gift and the *stūpa* itself are intended to last till the existence of the sun and the moon.

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[1] S.K. Saraswati, *Architecture of Bengal*, Book I (Calcutta, 1976), p. 20.

CHAPTER FIVE

Seven images from Jhewari

OUT of sixty-one metal images reported in the hoard at Jhewari fifty-four icons are in the Indian Museum, Calcutta. Of the remaining seven icons, one alone could be located in the Prince of Wales Museum of Western India, Bombay. The whereabouts of the rest could not be traced; consequently, these six icons are described below on the basis of the old photographs[1] available in one of the albums of the Photo-archives of the Archaeological Survey of India, New Delhi (above, p. 18). All the seven images represent Buddha, six being in the *bhūmisparśa-mudrā*.

1. BUDDHA IN BHŪMISPARŚA-MUDRĀ

This icon[2] (Ill. 62), now in the Prince of Wales Museum of Western India, is somewhat similar to the Indian Museum Accession nos. 8159/A 22979 (Ill. 11) and 8163/A 22982 (Ill. 15) in features, art-form and workmanship. It is corroded and parts of the back-rest and throne-base are lost. The icon is characterized by a well-modelled body and soft facial features. Of fairly good workmanship, the image is ascribable to the ninth-tenth century A.D.

With a calm benign facial expression, half-closed eyes, elongated ear-lobes, auspicious lines round the neck and a plus-marked navel, Buddha is seated in the *vajra-paryaṅkāsana* attitude on the pericarp of a *viśva-padma.*

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[1] Illustrations are based on the copies of these photographs.

[2] The image (as seen by me in the Prince of Wales Museum) is now bereft of the crowning element above the *chhatra*, which is visible in the photograph available in the album in the Photo-archives of the Archaeological Survey of India, New Delhi. The height of the existing portion is 12·5 cm. According to the Museum records, the image (Accession no. 53) was presented by the Director General of Archaeology.

He is draped in an *antarvāsa* (with a folded portion spread on the seat) and an *uttarāsaṅga* (with a folded end falling from his left shoulder) which has left his right arm, shoulder and chest uncovered. His right palm, placed against the knee, is in the *bhūmisparśa-mudrā*, the left palm resting on the lap. The head along with the conical *ushṇīsha* is covered by rows of stylized curls.

The *viśva-padma* (hollow within) with tops of the stamens stylized into a beaded line rests on a throne, the pedestal (with a moulded top edge) of which is mostly missing. The back-rest of the throne is in the form of two jambs and a lintel, each with two plain bands and a roughly-beaded line. The dexter flank of the back-rest is missing. At the surviving end of the lintel is a member in the form of two vertical mouldings and a curved component with a knob at the extreme end. Resting partly on this member is a foliated leaf. The back-rest is soldered to the icon. Connecting the jambs with the icon proper were slanting rods, of which one alone has survived.

Behind the shoulders and head of Buddha is a solid oval halo with a border of three mouldings edged by a beaded (somewhat leaf-shaped) line. Rising above the halo is an umbrella with a beaded edge. Above the umbrella is an oval object (possibly *maṇi*) resting on a ring-base. Fluttering below the umbrella are streamers and a garland. The umbrella, which had been made separately, was fixed to the top of the halo by rods.

2. BUDDHA IN BHŪMISPARŚA-MUDRĀ

This icon (Ill. 63) is somewhat similar to the Indian Museum Accession no. 8144/A 24332 (Ill. 6) and does not appear to be later than the tenth century A.D. The low pedestal with a semicircular profile is partially missing.

Buddha is robed in an *antarvāsa* (with a portion spread on the seat) and an *uttarāsaṅga* which has not covered his right chest, shoulder and arm. A folded piece of cloth or one of the ends of the *uttarāsaṅga* is seen hanging in front from his left shoulder. The broad face, with half-closed eyes, presents a calm and meditative expression. The head and the *ushṇīsha* are covered by rows of curls of hair.

With elongated ear-lobes, auspicious lines round the neck, broad chest gradually attenuating to the waist and a plus-marked navel, Buddha is seated in the *vajra-paryaṅkāsana* attitude on a low pedestal. His right palm, pointing towards the seat, is in the *bhūmisparśa-mudrā*, while the left hand with the palm upwards is placed above the soles of the feet.

To judge by the scale appearing on the original photograph, the height of the image is about 22 cm.

3. BUDDHA IN BHŪMISPARŚA-MUDRĀ

The head of this image (Ill. 64) and the major part of the pedestal are missing. The state of the preservation of the available part, which is corroded to some extent, is far from satisfactory. The mode of wearing the robes, *mudrā* of the palms and sitting posture are similar to those of the preceding. The folded piece of cloth (which might have been intended to represent the pleated end of the *uttarāsaṅga*) has come down from the shoulder to the level of the navel which has a plus-marked depression. A part of the *antarvāsa* is spread in the form of a fan on the pedestal which has a semicircular curvature on the sides as in the preceding.

4. BUDDHA IN BHŪMISPARŚA-MUDRĀ

This icon (Ill. 65) is characterized by a broad squarish face and a somewhat stout body. It no doubt belonged to the same centre of bronze-casting as that of the preceding two. The workmanship is tolerably good. The icon does not appear to be earlier than the tenth century A.D.

With half-closed eyes, a faint smile playing on the face, elongated ear-lobes, auspicious lines round the neck and a plus-marked navel, Buddha is seated in the *vajra-paryaṅkāsana* attitude on a low seat or pedestal with a semicircular curvature. Partly resting on his right knee is his right palm in the *bhūmisparśa-mudrā*. The left palm is placed on the soles of the feet.

Buddha is clothed in an *antarvāsa* and an *uttarāsaṅga* which has left his right arm, shoulder and chest bare. A part of the *antarvāsa* is spread on the seat in the form of a fan. A folded piece of cloth or one of the ends of the *uttarāsaṅga* is seen hanging from his left shoulder. The head and the convex *ushṇīsha* are covered by rows of stylized curls of hair.

5. BUDDHA IN BHŪMISPARŚA-MUDRĀ

This small icon (Ill. 66) is considerably defaced. The features of the oval face are rubbed off to a large extent. The icon does not seem to be earlier than the tenth century A.D.

Attired in an *antarvāsa* and an *uttarāsaṅga*, Buddha, with a serene facial expression, half-closed eyes, elongated ear-lobes, auspicious lines round the neck and a broad chest, is seated straight in the *vajra-paryaṅkāsana* posture on a low seat with a curvature of the sides. A folded end of the *uttarāsaṅga*, which has left his right chest, shoulder and arm uncovered, is seen hanging from his left shoulder. While the right palm of Buddha is pointing towards the seat in the *bhūmisparśa-mudrā*, the left hand is resting on the lap. The high (somewhat conical) *ushṇisha* and the head are covered by rows of curls.

6. BUDDHA IN BHŪMISPARŚA-MUDRĀ

The lotus-seat of this icon (Ill. 67) is placed on one side of a long pedestal which might have supported another figure, in case the pedestal was originally meant for this image. The state of the preservation of the image is far from satisfactory. The head is completely lost. The image does not appear to be later than the tenth century A.D.

With a strong-built physical frame and a plus-marked navel, Buddha is seated in the *vajra-paryaṅkāsana* attitude on the pericarp of a *viśva-padma*, the petals of the upper row of which have practically disappeared. The pedestal has a set of mouldings at the base and at the top with a recess in between. The back-rest and the halo are missing.

Buddha is donned in an *antarvāsa* (with a portion spread on the seat in the form of a fan) and an *uttarāsaṅga* (a pleated end resting on his left shoulder) which has not covered his right arm, shoulder and chest. While his right palm is touching the stamens of the lotus in the *bhūmisparśa-mudrā*, the left palm is placed on the lap.

7. STANDING BUDDHA

This icon (Ill. 68) is closely similar to the Indian Museum Accession nos. 8188/A 24315 (Ill. 32) and 8190/A 24342 (Ill. 33) in art-form, style, workmanship, form of the body and face and stance. In contrast with the well-modelled upper part of the body, the legs are stump-like. The image is ascribable to the ninth-tenth century A.D. The feet, the pedestal and the crowning elements above the halo are missing.

Wearing a long *antarvāsa* and an upper robe covering both shoulders, Buddha, with a compassionate facial expression, half-closed eyes, elongated ears, auspicious lines and a plus-marked navel, is standing in the *sama-pāda* stance. Both the forearms are partly lost. The right palm was presumably in the *abhaya-mudrā* and the left hand might have held a part of the upper robe which has a thickened hem. The head along with the conical *ushṇīsha* is covered with rows of curls of hair.

The jambs and the horizontal member of the back-rest are each composed of two mouldings and a line of somewhat leaf-shaped objects. The two ends of the horizontal member consist of a curved ring-like moulding, a hemispherical member and a globular knob. The jambs are connected with the back side of the body of the icon with slanting bands or rods. Above the horizontal member are two large tongues of flames touching the halo.

Behind the shoulders and head of Buddha and fixed to the horizontal member is a solid roundish halo with a border of three mouldings and a row of leaf-shaped objects. The row was possibly edged by tongues of flames at intervals.

CHAPTER SIX

Images in Temple-monastery at Chittagong

AS already noted, K.N. Dikshit furnished a short description of the ten bronze icons, a stone image of Tārā, a wooden image (from Vikrampur, District Dacca) and a soapstone sculpture with a lamp-receptacle along with a bearded figure (possibly of the Chinese origin; Ill. 80) housed in the Buddhist temple-monastery at Chittagong (above, pp. 19-22). The description of eleven (out of these thirteen) images, based on the photographs (available in an album in the Photo-achives of the Archaeological Survey of India) and aided by the account of K.N. Dikshit and the illustrated article of Narendra Nath Law, is furnished below and the copies of the photographs reproduced. The wooden image which is from Vikrampur and which is not affiliated to the metal icons in art-form and style is not included in the illustrations. The soapstone sculpture (Ill. 80) presenting a lamp-receptacle and a bearded man with alien features and dress is, however, illustrated, as this is an interesting token possibly left by a foreign pilgrim visiting the Chittagong region.

The two metal images[1] listed by Narendra Nath Law but left unnoticed by K.N. Dikshit could not be described for want of illustrations or photographs. Both of them are noted seated cross-legged in the *bhūmisparśa-mudrā*. While one is 9 in. (23 cm.) high, the other is 8¼ in. (21 cm.) high.

The other seven metal images described in this chapter are entirely based on the photographs supplied to me by Sadashiv V. Gorakshkar who photographed the images during his visit to the temple-monastery at Chittagong. He kindly permitted me to use these photographs, on the back side of which are noted (by Sadashiv V. Gorakshkar) the heights of the images in question.

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[1] *The Indian Historical Quarterly*, VIII (Calcutta, 1932), p. 333, nos. VI and VII.

1. BUDDHA IN BHŪMISPARŚA-MUDRĀ

This metal icon (Ill. 69)[1] and the following one are reminiscent of some of the images of the ninth-tenth century A.D. from Jhewari in art-form, style, workmanship, dress, arrangement of hair and the form of the pedestal (or seat) with a semicircular curvature of the sides.

The icon (about 18·5 cm. high) with a well-modelled physical frame and a compassionate face lit by a faint smile is a fine specimen of art. With half-closed meditative eyes, elongated ear-lobes, auspicious lines round the neck and broad chest attenuating to a well-modelled waist, Buddha (or Akshobhya) is robed in an *antarvāsa* (with a portion spread on the seat in the form of a fan) and an *uttarāsaṅga* which leaves his right arm, shoulder and chest bare. The folded end of the *uttarāsaṅga* hangs from his left shoulder. The head along with the stunted conical *ushṇīsha* is covered by rows of curls.

Passing over his right knee, the right palm of Buddha points towards the seat in the *bhūmisparśa-mudrā*, while the left palm is placed on the lap. Buddha is seated straight in the *vajra-paryaṅkāsana* attitude on a low pedestal with a semicircular curvature of the sides. On the front side of the pedestal is the representation of a *vajra* (thunderbolt). Whether this is a cognizance of Akshobhya or signifies the adamantine seat (*vajrāsana*) could not be determined. On the back side is a disc, presumably with the Buddhist creed.

The two-lined inscription on the pedestal, as read by K.N. Dikshit who assigned the characters to the tenth-eleventh century A.D., is as follows:

l. 1. *om deya-dharmmo-yam pravara-mahayayinah x cha* (?) *ndra vijaya putrasya* (?) *yadatra* . . . . . .

l. 2. *mata pitri* . . . .

As the inscription is not at all clear in the available photograph, it has not been possible to verify the reading and the dating on the palaeographic evidence. The words *pravara-mahayayinah* are to be read as *pravara-mahāyāna-yāyinaḥ* and *cha*(?)*ndra* might have been *vandya*. The reading of the name of the donor is uncertain. The missing words following *yadatra* are most probably *puṇyaṁ tad=bhavatu*. It is not known whether the words following *mātā-pitṛi* are identical with those occurring after *mātā-pitṛi* on the Indian Museum Accession no. 8141/A 24334 (p. 39).

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[1] *The Indian Historical Quarterly*, VIII, pl. I (b).

The gift of this metal icon was made by a follower of Mahāyāna who might have been a venerable monk. Stylistically, the image is ascribable to the ninth-tenth century A.D.

2. BUDDHA IN BHŪMISPARŚA-MUDRĀ

This metal icon (Ill. 70),[1] 7¼ in. (18·5 cm.) high according to K.N. Dikshit and 7½ in. (19 cm.) high according to Narendra Nath Law, is similar to the preceding in physiognogmical features, dress, *āsana*, *mudrā* and the shape of the pedestal which also bears the representation of a *vajra*. Though well-modelled, it lacks the softness of the preceding image. It is stated to have been covered with gold leaf. The treatment of the curls of hair covering the head and the conical *ushṇīsha* is highly stylized.

The inscription on the pedestal, as deciphered by K.N. Dikshit, records the Buddhist creed, apart from the words reading *deya-dharmo-yam Dharmikasya* ('This is the pious gift of Dharmika'). According to Narendra Nath Law, who read the name as Dharmāka (*Dharmākasya mātā-pitro. . . . . .*), the icon was procured from the Thakurpuni temple (in P.S. Patiya) where it had been removed from a *dargāh* in South Raozan (Kaukhali), District Chittagong.

3. BUDDHA IN BHŪMISPARŚA-MUDRĀ

The workmanship of this metal icon (Ill. 71),[2] 9·5 cm. high, is not of a very high order. With half-closed eyes, full lips and cheeks, grave facial expression and elongated ears, Buddha is seated cross-legged (possibly in the *paryaṅkāsana*) on the pericarp of a lotus with the tops of the stamens stylized into a beaded line. The lotus is placed on a pedestal with a recess between two mouldings, the lower one being *khurā*-shaped.

Attired in an *antarvāsa* and an *uttarāsaṅga* (with one folded end on his left shoulder) which has not covered his right chest, shoulder and arm, Buddha is in the *bhūmisparśa-mudrā* with his right palm pointing towards the seat and the left palm resting on the lap. The rendering of the hair is stylized and in the form of rows of squares.

Behind the figure is a solid oval halo with two mouldings and a beaded line at the edge. The crowning elements at the apex of the halo are broken, leaving scanty traces of perhaps a streamer.

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[1] *The Indian Historical Quarterly*, VIII, pl. I (a).

[2] *Ibid.*, pl. I (c).

The reverse side is stated to have a disc inscribed with the Buddhist creed in characters of the eleventh century A.D.

According to Narendra Nath Law, the icon was collected from Satbaria, P.S. Patiya, District Chittagong.

4. BUDDHA IN BHŪMISPARŚA-MUDRĀ

The workmanship of this icon (Ill. 72), nearly 11 cm. high,[1] is rather coarse and is not in the tradition of the images from Jhewari. It is an unusual image with its back side having the representation of a *stūpa* as noted by K.N. Dikshit who felt its foreign origin. The image was most probably brought by a pilgrim from Arakan (Burma).

Robed in an *antarvāsa* (with loose folds marked and a portion falling on the seat), Buddha is seated in the *vajra-paryaṅkāsana* attitude on an unusual seat which might be intended for a *viśva-padma*. Marked by shallow flutings, the seat has two broad mouldings (resembling somewhat a *khurā* and an inverted *khurā*) with a thick cord between the two. The icon is adorned with ornaments including a *mukuṭa*, a necklace and armlets with projections. With his left palm resting below the navel, Buddha is touching the seat in the *bhūmisparśa-mudrā*.

5. BUDDHA IN DHARMACHAKRAPRAVARTANA-MUDRĀ

This metal icon (Ill. 73), nearly 9 cm. high, is characterized by a round face, partly-open eyes, elongated ear-lobes and a calm facial expression. The workmanship is tolerably good.

Robed in an *antarvāsa* (with a portion spread on the seat in the form of a fan) and an upper robe covering both the shoulders, Buddha is seated in the *vajra-paryaṅkāsana* attitude on the pericarp of a lotus with a single row of downward petals above a fairly high pedestal with mouldings at the base. The palms, in the *dharmachakrapravartana-mudrā*, are held below the chest, the inner surface of the left palm of Buddha being visible.

Parts of the solid halo behind Buddha are lost. Edged by flames, the halo has an ornate border with mouldings and a row of discs(?). On the back side is a ring with a hole, meant for holding the staff of an umbrella.

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[1] The height of this image, according to K.N. Dikshit, is 4¼ in. If this image is identical with the one numbered as III (4¼ in. in height) by Narendra Nath Law, the image was procured from Mirasarai (near Sitakund, District Chittagong).

According to Narendra Nath Law, this image was obtained from Satbaria (P.S. Patiya, District Chittagong).[1]

6. BUDDHA IN ABHAYA-MUDRĀ

This metal icon (Ill. 74), about 15 cm. high, has an affinity with some of the images from Jhewari. The well-modelled face presents sharp features, half-closed eyes and a compassionate facial expression. This icon is characterized by a somewhat rigid frontality; the modelling of the stiff legs is not very satisfactory. It appears to be a work of the tenth century A.D. On the back side is a disc, presumably, with the Buddhist creed.

With elongated ear-lobes, auspicious lines round the neck and a plus-marked navel, Buddha is draped in a long *antarvāsa* and an upper robe covering both the shoulders and arms. With his right palm in the *abhaya-mudrā*, he is standing in the *sama-pāda* stance; the *viśva-padma* or the pedestal below the feet is missing. The defaced left palm is perhaps holding the hem of the upper robe. The head along with the conical *ushṇīsha* is covered by rows of curls.

7. AVALOKITEŚVARA

The metal icon (Ill. 75),[2] about 15 cm. high, is remarkable for the soft treatment of the sensitive youthful figure with a well-rounded body, full face having half-closed eyes and a charming expression of the benign and compassionate face. It is stated to be covered with silver leaf. Stylistically, the image may be assigned to the ninth century A.D.

Clothed in a long *antarīya* and a folded *uttarīya* (with a portion gathered on his left shoulder) worn in an *upavīti* fashion, the two-armed Avalokiteśvara with a round mark on the forehead is adorned with beaded anklets, a beaded girdle with a flower-shaped clasp, *valayas*, curved armlets having an ornate central projection, a necklace with an ornate central piece, *kuṇḍalas* decorated with a flower-motif and a *mukuṭa* with three triangular projections embellished with a half-flower motif. The hair is neatly arranged in an elaborate *jaṭā-mukuṭa*, against the front side of which is the seated figure of the Dhyāni-Buddha Amitābha. With his right palm, on the knee, in the *vara-mudrā*, the Bodhisattva is seated in the *lalitāsana* attitude on a lotus with a single row of petals and rising stamens. The right foot rests on a lotus. The left palm with the stalk of a lotus is placed on the lotus-seat.

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[1] *The Indian Historical Quarterly*, VIII, p. 333, no. V.

[2] *Ibid.*, VIII, pl. II (a).

Behind the back of the Bodhisattva is a solid oval halo with a border of mouldings and a beaded line. Around this border are tongues of flames at intervals. At the apex of the halo is a half-flower motif crowned by a *maṇi* within an oval frame.

The pedestal below the lotus-seat has a *khurā*-shaped moulding at the base. It bears an inscription which has been read by K.N. Dikshit as *deya-dharmo-yam Sri Haritaka*(?). The reading as furnished by Narendra Nath Law is *deya-dharmo-yaṁ Śrī-Bharīta*(?)*ka* . . . . . .[1]

According to Narendra Nath Law, the icon was procured from Tekota (P.S. Patiya, District Chittagong).

8. TWO-ARMED BODHISATTVA

The sitting posture, the extended right arm passing over the knee and the right palm with a flower (?) of the image (Ill. 76)[2] are identical with those of the Indian Museum Accession no. 8183/A 24313 (from Jhewari; Ill. 52). This image (nearly 23 cm. high),[3] is, however, earlier than the latter image and is of the ninth-tenth century A.D. The well-modelled face has sharp features, half-closed eyes and a benign expression.

Clothed in a short *antarīya* held by a beaded belt and a folded *uttarīya* (with a portion gathered on his left shoulder), the two-armed Bodhisattva is elegantly adorned with *valayas*, armlets having an ornate central projection, a beaded necklace with a central piece in the form of a half-flower motif and a leaf-shaped pendant, flower-shaped *kuṇḍalas* and a *mukuṭa* with three projections decorated with half-flowers and a *maṇi*. Allowing a few coiled locks to fall on the shoulders, the hair is arrayed neatly in a high *jaṭā-mukuṭa*.

While his right palm bears a flower or a *ratna*, the left, with the long stalk of a lotus, partly rests on the seat. The Bodhisattva is seated in the *mahārājalīlā* attitude on a cushion(?) placed above the pericarp of a *viśva-padma*.

Against the front side of the *jaṭā-mukuṭa* is the figure of a Dhyāni-Buddha. The figure is defaced. From the photograph it appears that the Dhyāni-Buddha is not in the *dhyāna-mudrā*; if it is correct, the figure cannot be identified with Amitābha, the spiritual sire of Avalokiteśvara. According to Narendra Nath Law the figure of the Dhyāni-Buddha represents Akshobhya in the *bhūmi-sparśa-mudrā* and the icon stands for Mañjuśrī. K.N. Dikshit has tentatively identified the image with Avalokiteśvara.

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[1] *The Indian Historical Quarterly*, VIII, p. 333, no. IX.

[2] *Ibid.*, pl. II (b).

[3] The height according to K.N. Dikshit is 9 in. (23 cm.) and according to Narendra Nath Law, is 8¾ in. (22·2 cm.).

The inscription on the petals of the *viśva-padma*, according to K.N. Dikshit, is in triangle-headed characters of about the ninth-tenth century A.D. and reads as *om deya-dharmo-yam Nagirikasya* ('the pious gift of Nagirika'). Narendra Nath Law read the inscription as *oṁ deya-dharmo-yaṁ Tigirīkasya.*

According to Narendra Nath Law, the icon was collected from the monastery of North Joara (P.S. Patiya, District Chittagong).

9. JAMBHALA

This metal icon (Ill. 77),[1] nearly 11·5 cm.[2] high, is somewhat affiliated to some (e.g. Indian Museum Accession nos. 8185/A 24346, Ill. 49, 8183/A 24313, Ill. 52 and 8181/A 24316, Ill. 53) of the latest images from the hoard of Jhewari in style and workmanship and is ascribable to about the eleventh century A.D. It is not of much artistic merit.

With wide-open eyes and a grave face, the two-armed and pot-bellied Jambhala is seated in the *lalitāsana* attitude on a stylized lotus with his right leg pendant. Partly resting on the right knee is his right palm bearing a *mātuluṅga.* According to K.N. Dikshit, the left hand holds a 'toy elephant'. The animal is noted as mongoose by Narendra Nath Law. The animal in the hand of Jambhala should be a mongoose, the supposed receptacle of jewels.

Draped in an *antarīya*, the god of wealth is adorned with anklets, *valayas*, armlets with a flower-shaped central piece, a beaded *hāra* with a flower-shaped central piece, a long *hāra* or garland with a four-petalled flower as a central piece, ear-studs and a *mukuṭa* with triangular projections. Some coiled locks of hair are seen on the shoulders.

Against the front side of the lotus-seat are seen seven *nidhi-kumbhas.*

According to Narendra Nath Law, the icon was procured from Bhandargaon (P.S. Patiya, District Chittagong).

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[1] *The Indian Historical Quarterly*, VIII, pl. III (a).

[2] The height according to K.N. Dikshit is 4½ in. Narendra Nath Law gave the height as 4¼ in.

10. TWO-ARMED GODDESS

This metal icon (Ill. 78),[1] about 12·5 cm. high, has been identified by K.N. Dikshit and Narendra Nath Law with Tārā. However, it does not represent Tārā, as the flower, the stalk of which is held in its left hand, is a lotus (possibly a white one) and not an *utpala* which is enjoined for Tārā. On the top of the lotus is a book. The icon would thus stand for the Buddhist goddess Sarasvatī. The image is stated to be covered with silver leaf. It is somewhat rubbed; yet, one can feel the fine workmanship of the icon with half-closed meditative eyes. The image does not appear to be later than the tenth century A.D.

Dressed in a *śāṭī*, the goddess is decked in anklets, bangles, armlets, a necklace, ear-studs and a *mukuṭa* with triangular ornate projections. Allowing a few coiled locks to fall on the shoulders, the hair is gathered on the crown of the head, while two ends of the ribbon are seen fluttering on two sides of the head. With her right palm, in the *vara-mudrā*, on the knee, she is seated in the *lalitāsana* attitude on a *viśva-padma* with stylized stamens. Her right foot is placed on a small lotus.

Behind the back of the goddess is a solid roundish halo with a raised border of three mouldings edged by leaf-shaped flames. At the crown of the halo is perhaps a *ratna* within a frame. The *viśva-padma* is placed on a pedestal with mouldings.

The image, according to Narendra Nath Law, was obtained from Mirasarai (near Sitakund), District Chittagong.

11. TĀRĀ

This stone icon (Ill. 79),[1] nearly 18 cm. high, was, according to Narendra Nath Law, procured from Udayapur, Tripura State (India). On an over-all consideration, the image may be assigned to the tenth century A.D.

The two-armed Tārā is wearing a *śāṭī* (with folds indicated by lines) fastened by a girdle of two beaded bands with a flower-shaped clasp and an *uttarīya* (with folds indicated by lines) which has covered her chest partially. A folded part of the *uttarīya* is seen on the upper part of her left arm. She is elegantly bedecked with anklets, a number of thin bangles, armlets with a triangular central piece having a floral pattern, a beaded *upavīta*, a beaded necklace with a central piece, large ear-studs and a beaded *mukuṭa* with a central projection having a half-flower motif. The major part of the hair is gathered on the crown of the head in the form of a large bun, while a few coiled locks are seen hanging on the shoulders. Near the ears are fan-shaped ends of a ribbon.

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[1] *The Indian Historical Quarterly*, VIII, pl. III (b).

[2] *Ibid.*, VIII, pl. IV (a). According to Narendra Nath Law, the stone is black chlorite.

With her right palm (bearing a mark) in the *vara-mudrā* on the knee and the left palm holding the stalk of an *utpala*, she is seated in the *lalitāsana* attitude on a *viśva-padma* with her right leg pendant. From the *viśva-padma* is hanging a piece of cloth. Two stalks issuing from the stem of the *utpala* have ended in a leaf and a bud.

Below the *viśva-padma* and carved against the pedestal are two couchant lions with the raised tail near the ends. Between these lions are a man and a woman, both kneeling and with folded palms. The man with long hair gathered on one side of his head may stand for the donor.

The back-slab with an inconspicuously-pointed top and curved top corners has a beaded border with petal-shaped flames. On this back-slab, near the right shoulder of the goddess, is the representation of a *stūpa* with a moulded pedestal or drum, a *viśva-padma* below the cylindrical dome, a *harmikā* and a conical *chhatrāvali* with four gradually-diminishing *chhatras* crowned by a conical member.

There is a seven-lined inscription[1] in characters of about the tenth century A.D. on the back side of the image. The first five lines record the Buddhist creed, but the engraver has made several omissions and commisions while writing the text. The last two lines read: *oṁ* or *siddham* (expressed by a symbol) *ye dharma paramopāśakaḥ* || *Kā*(or *Ko*)*ḍa-inda*||. The donor was thus a lay worshipper (*paramopāsaka*).

12. THREE ICONS OF BUDDHA IN BHŪMISPARŚA-MUDRĀ

These three icons (Ill. 81),[2] less than 12 cm.[3] in height, are somewhat akin to the first icon (Ill. 69) described in this chapter and do not appear to be later than the tenth century A.D. They differ from one another so far as the shape of the face is concerned. Otherwise, they resemble one another in respect of dress, *āsana*, *mudrā*, seat, modelling of the body, plus-marked navel, auspicious lines round the neck and elongated ear-lobes. While the *ushṇisha* of two of the figures is hemispherical, that of the third is conical. Among these three, one (middle one in Ill. 81) is noteworthy for its well-modelled face with half-closed meditative eyes and benign smile. This particular icon was either slightly earlier than the other two or modelled by a sculptor of superior ability. All the three images appear to belong to one of the workshops of District Chittagong.

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[1] *The Indian Historical Quarterly*, VIII, pl. IV (b).

[2] Courtesy : Sadashiv V. Gorakshkar.

[3] According to the measurement given on the back side of the photograph by Sadashiv V. Gorakshkar, the heights of these icons are approximately 10·5 cm.

All of them are robed in the *antarvāsa* with a portion spread on the seat in the form of a fan and the *uttarāsaṅga* (with a folded end hanging from the left shoulder) which has left the right arm, shoulder and chest bare. With the right palm in the *bhūmisparśa-mudrā* and the left palm resting on the lap, all the three figures of Buddha are seated in the *vajra-paryaṅkāsana* attitude on a plain low seat with a somewhat curved profile. The seat of one of the three possibly contains the representation of a thunderbolt.

13. BUDDHA IN BHŪMISPARŚA-MUDRĀ

The modelling of this icon (Ill. 82, left),[1] 8 cm. high according to Sadashiv V. Gorakshkar, is far from satisfactory. The long face, with eye-balls fully shown, is rather hard and grave. The icon is not earlier than the eleventh century A.D. and may belong to District Chittagong.

Draped in an *antarvāsa* and an *uttarāsaṅga* (with a pleated end falling from his left shoulder) which has not covered his right chest, shoulder and arm, Buddha, with auspicious lines round the neck and elongated ear-lobes, is seated stiff in the *vajra-paryaṅkāsana* attitude on the pericarp of a lotus (broken; only the beaded line representing the tops of stamens are available). With his left palm placed on the lap, he is in the *bhūmisparśa-mudrā* with his right palm touching the seat. The *ushṇisha* is somewhat conical. In front of Buddha and on the pericarp is a thunderbolt, symbolizing the adamantine seat. In case the thunderbolt is introduced as a cognizance, the icon may represent Akshobhya.

14. BUDDHA IN BHŪMISPARŚA-MUDRĀ

This icon (Ill. 82, right),[2] 8 cm. high according to Sadashiv V. Gorakshkar, presents a marked contrast to the metal images noticed here in respect of style and art-form. The head is disproportionately large. The modelling of the torso is not satisfactory. Equally unsatisfactory are the coarse features of the broad ungainly face. The image, lacking in refinement, is either the work of a novice without any aesthetic vision or more probably a late work. The image appears to have been a product of Arakan (Burma).

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[1] Courtesy : Sadashiv V. Gorakshkar.

[2] Courtesy : Sadashiv V. Gorakshkar.

Clothed in an *antarvāsa*, Buddha, with elongated ear-lobes and auspicious lines round the neck, is seated in the *paryaṅkāsana* attitude, with his right palm in the *bhūmisparśa-mudrā* and the left resting on the lap. The head and the disproportionately-large *ushṇīsha* are covered by rows of stylized curls in the form of pellets. There is a conical protuberance above the topmost row of curls on the *ushṇīsha*.

15. BUDDHA IN BHŪMISPARŚA-MUDRĀ

This icon (Ill. 83),[1] 20·5 cm. high according to Sadashiv V. Gorakshkar, appears to be a product of District Chittagong and has an affinity with some of the images from Jhewari. Characterized by a slim body and thin waist region, the image is remarkable particularly for the compassionate expression of the benign face with half-closed meditative eyes. Stylistically, the image is ascribable to the tenth century A.D.

Buddha is attired in an *antarvāsa* with a small portion spread on the seat in the form of a fan and an *uttarāsaṅga* which has left his right arm, shoulder and chest uncovered. A folded end of the *uttarāsaṅga* is seen hanging in front from his left shoulder. The head along with the conical *ushṇīsha* is covered by rows of stylized curls of hair.

With elongated ear-lobes and auspicious lines round the neck, Buddha is seated straight in the *vajra-paryaṅkāsana* attitude on the pericarp of a *viśva-padma*. His right palm is touching the seat in the *bhūmisparśa-mudrā*, while the left palm is placed on the lap.

The *viśva-padma* rests on a low moulded stand. On the pericarp is depicted a *vajra* which may indicate the *vajrāsana*. The *vajra* might have also been intended for the recognition symbol of Akshobhya of the *vajra-kula*. In that case the image stands for Akshobhya, instead of Gautama Buddha.

Behind the shoulders and head of Buddha is a solid oval halo. Its border consists of four mouldings edged by a beaded line.

Rearing above the crown of the halo is the stick of an umbrella with a beaded edge. Hanging below the umbrella are fluttering streamers with loops and a garland.

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[1] Courtesy : Sadashiv V. Gorakshkar.

At the apex of the umbrella is a ring with rising petals supporting an oval *maṇi*. Enclosed by a ring, this *maṇi* is crowned by a tiny roundel.

16. RATNASAMBHAVA

This well-executed image (Ill. 84),[1] 31 cm. high according to Sadashiv V. Gorakshkar, is not in the tradition of the known metal images from District Chittagong. It might have hailed from one of the contiguous districts. Icons seated on a lotus with a straight high stem flanked by foliated leaves are known to have been found in the excavation at Mainamati (District Comilla, Bangladesh). An analogous type of arrangement is seen in the eight-armed female metal icon (Patna Museum Accession no. 9751)[2] from Kurkihar; this icon, though found at Kurkihar, might have originated in Bangladesh. The figure of Ratnasambhava is characterized by a well-modelled physical frame and a benign smiling face with half-closed eyes, a broad forehead and full lips. The icon may be attributed to about the tenth century A.D.

Clothed in an *antarvāsa* and an *uttarāsaṅga* which has left his right arm, shoulder and chest bare, Ratnasambhava, with auspicious lines round the neck, is seated straight in the *vajra-paryaṅkāsana* attitude on the pericarp of a double-petalled lotus with a long stem, from which have issued foliated leaves. With a *ratna* in his right palm, in the *vara-mudrā*, placed on his right knee, the Dhyāni-Buddha is holding a part of the *uttarāsaṅga* with his left palm.

The stem of the double-petalled lotus rests on an oblong pedestal with projected mouldings at the base and at the top.

Fixed to the pedestal is a high halo or *prabhāvali* with the curved top. It is solid but for a small portion towards the bottom. The border, decorated with mouldings, a wavy line and a row of leaf-shaped members, is edged by flames at intervals. In the middle part of the *prabhāvali* and arrayed around the figure of Ratnasambhava are seven *ratnas* (?), each with an oval body having a roundel at its top and bottom. At the crown of the halo is an ornate triangular motif.

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[1] The photograph has kindly been supplied by Sadashiv V. Gorakshkar.

[2] Parmeshwari Lal Gupta, *Patna Museum Catalogue of Antiquities* (Patna, 1965), pp. 151 and 152.

CHAPTER SEVEN

Images in Asutosh Museum

AS already noted (pp. 23 and 24), the Asutosh Museum had five metal icons from the Chittagong area. Out of these, two, representing Buddha, are now missing. The photograph (III. 85) of one of these two alone is available. As this icon answers to the description (below, p. 113) of the image in the collection of Parimal Ray in all respects, a separate description is not necessary. The remaining three icons (Ills. 86, 87 and 88) are described below.

1. BUDDHA IN BHŪMISPARŚA-MUDRĀ

This icon (unnumbered; Ill. 86), 10·7 cm. high, bears an affinity to the Indian Museum Accession nos. 8165/A 20336 (Ill. 9) and 8166/A 22973 (Ill. 8). It belongs to the ninth-tenth century A.D. The back side of the image is roughly finished.

Buddha is robed in an *antarvāsa* with a part spread on the seat (mostly missing) in the form of a fan and an *uttarāsaṅga* with a pleated end falling from his left shoulder. The *uttarāsaṅga* has not covered his right arm, shoulder and chest. With open eyes, a placid facial expression, elongated ear-lobes, auspicious lines round the neck and a plus-marked navel, Buddha is seated straight in the *vajra-paryaṅkāsana* attitude. While his right palm is in the *bhūmisparśa-mudrā*, the left palm rests on the soles of the feet. The head and the conical *ushṇīsha* are covered by rows of curls of hair.

2. TWO-ARMED BODHISATTVA

This two-armed icon (Accession no. P.N. 92), 10·2 cm. high, is exactly similar to the Indian Museum Accession no. 8183/A 24313 (Ill. 52) not only in art-form, style and workmanship but in attributes as well. The two images are no doubt the productions of the same *atelier*, if not of the same sculptor. Stylistically, it is ascribable to the eleventh century A.D. The back side of the image is flattish.

Clad in an *antarīya* and a folded *uttarīya* (with a portion gathered on his left shoulder) worn in an *upavīti* fashion, the two-armed Bodhisattva (Ill. 87) is adorned with *valayas* (one around each wrist), armlets with a flower-shaped central piece, a *hāra* with a flower-shaped central projection, *kuṇḍalas* with a flower-shaped decoration and a short *mukuṭa* with three projections and representations of *maṇis*. Coiled locks of hair have fallen on the shoulders. Two pleated ends of a ribbon are seen fluttering from the sides of the head. On the crown of the head and resting on a base of two rings is a hemispherical object with a tiny disc on the top.

With a somewhat grave facial expression, wide-open eyes and a plus-marked navel, the Bodhisattva is seated in the *mahārājalīlā* posture on the pericarp of a *viśva-padma* (hollow within). Resting partly on his raised right knee, the right arm is stretched and the palm is touching the top of a flower, the stalk of which is broken. The left palm is carrying the long stalk of a flower supporting a *makara*, the body and tail of which are hardly perceptible.

3. VASUDHĀRĀ

This image (Accession no. P.N. 87; Ill. 88), 11 cm. high, is closely akin to the Indian Museum Accession no. 8179/A 24347 (Ill. 55) in art-form, style, workmanship and attributes and is datable to the tenth-eleventh century A.D. The specimen from Jhewari is, however, better preserved. Both appear to belong to the same centre of metal casting and might have been produced by the same sculptor. The back side of this image is flattish.

Dressed in a *śāṭi* and a folded *uttarīya* worn in an *upavīti* fashion, the two-armed Vasudhārā is bedecked in *valayas*, curved armlets decorated with a pellet and two petals of a flower, a short *hāra* with a flower-shaped (two petals visible) central piece, an ear-stud in her right ear, a *kuṇḍala* with a flower-shaped decoration in her left ear, a tiny ear-ring and a *mukuṭa* with three projections having half-flower motifs and *maṇis*. A part of the folded *uttarīya* is seen on the upper part of her left arm near the shoulder. Tied by a cord (arranged crosswise), the hair is gathered on the crown of the head, allowing a few coiled locks to fall on the shoulders. Fluttering from the sides of the head are the fan-shaped ends of a ribbon. There is a raised circular mark on the forehead.

With a calm facial expression, partly-open eyes, auspicious lines round the neck and a plus-marked navel, Vasudhārā is seated in the *lalitāsana* posture on the pericarp of a lotus with the stamens in the form of a beaded or indented line. The lotus (hollow within) probably had two rows of petals, the petals of the upper row being rubbed off. With a *maṇi* in her right palm, in the *vara-mudrā*, on the right knee, she holds the ear of corns (*dhānya-mañjarī*).

CHAPTER EIGHT

Images from District Chittagong in private collection

AS already noted above (p. 23), three metal images from District Chittagong belong to the collection of S.K. Saraswati and one is in the possession of Parimal Ray. The present whereabouts of the image from Patharpratima Plot E (above, p. 2) could not be ascertained. This particular image of Buddha in the *bhūmisparśa-mudrā* and *vajra-paryaṅkāsana* is affiliated to the distinctive group of images, of which the masterpiece is the Indian Museum Accession no. 8141/A 24334. Presenting most of the characteristic features of this group including the mode of dress and the low pedestal with a convex profile, this image is also ascribable to the ninth-tenth century A.D. The three images of the collection of S.K. Saraswati bear an affinity to some of the images from Jhewari (e.g. Indian Museum Accession nos. 8179/A 24347, 8183/A 24313, 8185/A 24346, 8186/A 24319 and 8187/A 24321) in art-form, style and workmanship. Obviously, both these two groups hailed from the same area, if not the same centre of bronze-casting. These three images are described first.[1]

1. AVALOKITEŚVARA WITH TĀRĀ

This image[2] (Ill. 89), 11·5 cm. high, has two somewhat coarsely-modelled figures — one of a six-armed male and the other of a two-armed female. Pratapaditya Pal, who has published an article on this image earlier,[3] has identified the two figures with Śiva-Mañjuśrī ('synthesis between Śiva, in his

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[1] S.K. Saraswati kindly permitted me not only to examine these images but also to publish the photographs.

[2] Debala Mitra, 'Note on Two Images in the collection of S.K. Saraswati', *Museums And Museology : New Horizons*, edited by V.P. Dwivedi and G.N. Pant, (Delhi, 1980), pp. 219-21.

[3] *J.N. Banerjea Volume* (Calcutta, 1960), pp. 326-35.

dakshiṇāmūrti, and the Buddhist god Mañjuśrī') and Sarasvatī. However, a close scrutiny of the image tends to lead one in favour of their identification with Avalokiteśvara and Tārā, though I have not been able to cite any textual prescription to support the identification. Stylistically, the image is ascribable to the eleventh-twelfth century A.D.

The two figures, of almost the same height, are seated side by side in the *vajra-paryaṅkāsana* attitude on a common lotus with a single row of down-turned petals and tops of stamens stylized into a beaded line. The background (with curved top corners) behind them has a moulded border edged by a beaded line. Fixed to the inner side of the hollow lotus-seat are two tiny inscribed discs, presumably, with the Buddhist creed.

The three-eyed and six-armed male figure with auspicious lines round the neck is clothed in an *antarīya* with a portion of the frill spread on the seat in the form of a fan. He is adorned with *valayas* (one around each wrist), armlets with a flower-shaped (two petals alone represented) central piece, a *hāra* with a similar central piece, ear-studs, an *upavīta* and a short *mukuṭa* with three triangular projections decorated with the motifs of half-flowers and *maṇis*. Leaving a few coiled locks falling on shoulders, the hair is arrayed in a high *jaṭā-mukuṭa*. Above the central projection of the *mukuṭa* is the seated figure of the Dhyāni-Buddha Amitābha; the head of the figure is crudely fashioned. On either side of the head of the Bodhisattva is the fan-shaped end of a ribbon. Of the six hands, the lowest two palms are placed on the soles of the feet in the *dhyāna-mudrā* or *samādhi-mudrā*. Placed against his right knee is the middle right palm, in the *vara-mudrā*; a *maṇi* lies on this palm. The top right hand bears a rosary. Of the two remaining left hands of the figure, the lower one holds the stalk of a lotus and the upper a manuscript (*pustaka*).

Dressed and adorned like the male figure is the two-armed female figure (with a plus-marked navel) wearing a *śāṭī* fastened by a girdle with disc-shaped ornaments. The short *mukuṭa* has a jewel, but not the half-flowers. The coiffure is elaborately done and there are several fan-shaped ends of ribbons fluttering above the *mukuṭa*. The right palm of the goddess, resting against her right knee, is in the *vara-mudrā*; it bears jewels. The left palm holds the stalk of an *utpala* supporting an object having the appearance of an oblong four-petalled flower. This object is apparently intended for a manuscript, though the representation is rather unusual; the string tying the manuscript is crossed and the knot is shown by a roundel.

The six-armed figure, no doubt, represents a form of Avalokiteśvara, though we have not been able to produce any literary support for such a form. However, the attributes can be connected with Avalokiteśvara in his varied forms. The third eye is not an unusual feature for Avalokiteśvara, as this is found in many images of this Bodhisattva in one form or the other, and the *sādhanas* of some of the forms of Avalokiteśvara (like Siṁhanāda, Hālāhala, Trailokyavaśaṅkara and Māyājālakrama) specifically enjoin *tri-netra* (three eyes). The lotus, rosary and the *vara-mudrā* are very common attributes of many forms of this Bodhisattva and there are textual prescriptions for the jewel (*ratna* or *maṇi*) in the hand of some of the forms (e.g. Pretasantarpita and Māyājālakrama). There are many images of Avalokiteśvara holding a book which is again prescribed in the *sādhanas* for Pretasantarpita and Amoghapāśa forms of this Bodhisattva. Even the *samādhi-mudrā* is associated with Avalokiteśvara, the typical *mudrā* of whose spiritual sire Amitābha is the *samādhi-mudrā*. The *Sādhanamālā* prescribes this very *mudrā* for Nīlakaṇṭha. Among the one hundred and eight forms of Avalokiteśvara found in the Machhandar Vahal (at Kathmandu, Nepal) Vaśyādhikāra-Lokeśvara and Nīlakaṇṭha, both holding a bowl, are in this *mudrā*. In fact, from an illustration of Buddharūpaka-Lokanātha of Mahāchīna illustrated in the Cambridge University Library manuscript[1] (no. Add. 1643) it is seen that this particular form of Avalokiteśvara is two-armed, white in complexion, seated in the *vajra-paryaṅkāsana* attitude and in the *samādhi-mudrā*.

In view of the male figure being a form of Avalokiteśvara, the companion female would represent Tārā and not Sarasvatī. The typical attributes of Tārā in her two-armed form are the *vara-mudrā* and the *utpala*. The existence of a manuscript on the *utpala* should not stand in the way of the identification of the figure with Tārā. In fact, all the three attributes (*vara-mudrā*, *utpala* and *pustaka*) are enjoined to be in three hands of the four-armed Dhanada-Tārā,[2] the object in the fourth hand being a rosary. It is not unlikely that this figure represents a variant form of Dhanada-Tārā, as it bears, apart from the three attributes, jewels (*ratna*) in the right palm.

2. SIX-ARMED CHUNDĀ

The second image[3] (Ill. 90), 9·5 cm. high, has been identified by Pratapaditya Pal[4] with Sarasvatī and the *śakti* of the six-armed figure (identified by him as Śiva-Mañjuśrī) of the first image. This image, analogous to the preceding in art-form and style and ascribable to the eleventh-twelfth century A.D., most probably represents Chundā, though a bowl (*pātra*) is not represented on the palms in the *samādhi-mudrā*.

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[1] A. Foucher, *op. cit.*, p. 195 (no. 31).

[2] Benoytosh Bhattacharyya, *The Indian Buddhist Iconography* (Calcutta, 1958), p. 231.

[3] *Museums and Museology : New Horizons*, p. 221.

[4] *J.N. Banerjea Volume*, pp. 326 ff.

The three-eyed and six-armed goddess, with open eyes and auspicious lines round the neck, is seated in the *vajra-paryaṅkāsana* attitude on the pericarp of a lotus with a single row of petals and tops of stamens stylized into a beaded line. She is wearing a *śāṭī*, *valayas* (one around each wrist), armlets with a flower-shaped (two petals represented) central piece, an *upavīta* of two strings, a short *hāra* with a flower-shaped central piece, flower-shaped ear-ornaments and a *mukuṭa* with three triangular projections. With a few coiled locks falling on shoulders, the hair is done in a high *jaṭā-mukuṭa*. The horseshoe-shaped halo (top missing) behind the goddess has a border of two mouldings with a creeper-like wavy line between the mouldings; it is edged by a beaded line. Of the six arms of the goddess, the lowest two palms, in the *samādhi-mudrā*, are above the soles of the feet. The middle right palm, in the *vara-mudrā*, bears jewels, while the top right palm holds a rosary. In the middle left palm is a *kuṇḍī* with an oval body. The upper left palm bears a manuscript, the upper surface of which presents the appearance of a flower due to the stylized representation of the fastening of the cord. The back side of the image presents two roughly lenticular depressions along the central line. Possibly along these depressions passed the stick of an umbrella.

3. ŚRĪDEVĪ-VASUDHĀRĀ

The third image in the collection of S.K. Saraswati is a two-armed image of Śrīdevī-Vasudhārā, the goddess of wealth (Ill. 91). Affiliated to the other two images in style and workmanship, the image is not earlier than the eleventh-twelfth century A.D. This icon bearing the name Śrī has been adequately described by B.N. Mukherjee[1] who also explained the significance of the concept of this goddess.

Dressed in a *śāṭī* held by a girdle relieved with discs, the goddess with a smiling face, open eyes and auspicious lines round the neck is seated in the *vajra-paryaṅkāsana* attitude on the pericarp of a lotus with a single row of downward petals and tops of the stamens stylized into a beaded line. A pleated part of the *śāṭī* is spread on the seat. She is lavishly bejewelled in bangles (six around each forearm), armlets with a flower-shaped central piece, a broad indented *upavīta*, a beaded *hāra* with a pendant, two types of ear-ornaments (one flower-shaped and the other in the form of a small ring with a *maṇi*) and a beaded *mukuṭa* ornamented with three half-flower motifs and jewels. Tied by a string aligned crosswise, the hair is gathered in a *jaṭā-mukuṭa*, leaving a few locks falling on the shoulders. On two sides of the head are fan-shaped ends of a ribbon. Placed against her right knee is her right palm, in the *vara-mudrā*, bearing jewels. The left palm holds the ear of corns (*dhānya-mañjarī*).

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[1] 'Adoption of Brahmanical Deities in Buddhist Pantheon—an Illustration', *Buddhism and Jainism* (Cuttack, 1976), pp. 193-95.

Behind the goddess is an elongated horseshoe-shaped halo with a creeper-like wavy line between two mouldings at the border edged by a beaded line. Rising above the halo is an umbrella decorated with a beaded line. On the top of the umbrella is an oval object (*maṇi*) enclosed by an oval ring resting on a ring-shaped base and crowned by a tiny roundel. From the umbrella hang down streamers and garlands.

The lotus is placed on an oblong pedestal with a *khurā*-shaped moulding at the base and an inconspicuous moulding at the top. The front side of the inconspicuously-recessed part of the pedestal bears a short label, inscribed, according to D.C. Sircar, in characters of the eleventh-twelfth century A.D. The reading is: *siddham* (expressed by a symbol) *Ś(r)ī deviḥ*. Obviously, the icon is labelled as Śrīdevī, the goddess of prosperity and fortune.

The dexter side (Ill. 92) of the pedestal contains the figure of perhaps a *godhā* (iguana). It is not known if it is intended for a mongoose, the supposed receptacle of jewels.

Fixed to the back side of the halo are three flat bars supporting the umbrella. Below the central bar and affixed to the halo is a large disc (Ill. 93) bearing perhaps fifteen lines of writings. The letters are defaced beyond recognition. Possibly, the inscription records a *dhāraṇī*.

On the back side of the pedestal are two oblique projections, roughly circular in section. Presumably, they are the remnants of solidified metal passed through the tubes meant for receiving the molten metal.

4. BUDDHA IN BHŪMISPARŚA-MUDRĀ

Belonging to the collection of Parimal Ray (above, pp. 24 and 107), this image (Ill. 94),[1] 21·2 cm. high and 17·5 cm. in maximum width, is closely akin to some of the icons from Jhewari (e.g. Indian Museum Accession nos. 8141/A 24334, 8145/A 24344 and 8143/A 24314) in art-form, style, workmanship, physical features, dress and the shape of the pedestal. The icon is ascribable to the ninth-tenth century A.D.

Buddha is robed in an *antarvāsa* with a portion spread on the seat in the form of a fan and an *uttarāsaṅga* which leaves his right chest, shoulder and arm bare. The fringe of the *uttarāsaṅga* is thickened. A short pleated cloth (possibly made separately and welded) hangs from his left shoulder on both sides. With a placid face, half-closed eyes, meditative expression, well-modelled lips, elongated ear-lobes, auspicious lines round the neck and a plus-marked navel, Buddha is seated straight in the *vajra-paryaṅkāsana* attitude on a somewhat triangular pedestal with curved sides. His right palm is in the *bhūmi-sparśa-mudrā*, the middle finger touching the seat. The soles of the feet and the visible left palm which rests partly on the soles bear a wheel-mark in the form of a ring with a tiny pellet (mostly defaced) in the centre. The head and the *ushṇīsha* (pronouncedly convex) are covered by rows of tiny stylized curls (almost pellet-like) of hair.

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[1] The photograph has kindly been supplied by Parimal Ray.

Fixed to the bottom side of the pedestal are two small inscribed discs, presumably with the Buddhist creed.[1]

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[1] As informed by Parimal Ray in his letter dated the 18th May, 1982, this image has been donated to the Asutosh Museum on the 17th May, 1982. By the time this information was received, 112 pages had already been printed off. References to this image occur on pages 24, 107, 109 and 113, and in all these cases the present location of this particular image should be read as Asutosh Museum instead of the private collection of Parimal Ray.

Glossary

ābād : area under cultivation or in the process of settlement; settlement.

abhaya-mudrā : hand-posture, indicative of the assurance of safety and protection. The hand in this *mudrā* shows the raised palm with its inner surface turned outwards and fingers stretched.

āchārya : spiritual guide or teacher; preceptor.

āmalaka : gadrooned or fluted oblate spheroid, resembling an *āmalaka* fruit (fruit of *Emblic myrobalan*).

aṇḍa : 'egg'; domical member of a *stūpa*.

antarīya : long unstitched cloth to be wrapped around the waist and legs of a male person.

antarvāsa : long cloth to be wrapped around the lower part of the body of Buddha and Buddhist monks.

āsana : seat; sitting posture.

ashṭa-dhātu : eight metals; composition of eight metals, octo-alloy.

beki : neck-part of a temple; cylindrical member forming the lowest component of the crowning elements of a temple.

bhadrāsana : sitting posture in which the lower parts of both the legs from knees come down from the raised seat and the feet rest on the ground or foot-rest.

bhaṅga : bodily flexion; bent or curved part.

Bhikku (*bhikshu*) : Buddhist monk.

bhūmi : stage, storeyed division of the corner segment of the spire of a temple.

bhūmi-āmalaka : *āmalaka*-shaped member, demarcating one *bhūmi* from another in the spire of a temple.

bhūmi-baraṇḍis : mouldings of a *bhūmi*.

bhūmisparśa-mudrā : earth-touching hand-posture associated with Buddha, who, having been challenged by Māra, invoked Earth goddess to bear witness to his right to the seat under the *Bodhi* tree and thereafter attained enlightenment. In this *mudrā*, the right palm, with fingers stretched, touches the ground or seat and the left palm rests on the lap.

Bodhi tree : tree at the foot of which a person attains enlightenment (*bodhi*). In the case of Buddha the tree is *pīpal* or *asvattha* (*Ficus religiosa*).

chaitya : funeral mound or monument. Usually used in the sense of a *stūpa* (see *stūpa*), though in its wider connotation it denotes a temple, a sacred tree and even an image of Buddha.

chaitya-window motif : ornamental motif in the form of an arch or stylized horseshoe, resembling the front window of a rock-cut Buddhist *chaitya*-hall of the early period.

chāmara : fly-whisk or fan made from yak's hair.

chandrakānta-maṇi : a kind of gem; moon-stone.

chhatra : umbrella; parasol.

chhatrāvali : succession of umbrellas.

chintāmaṇi : gem that fulfils all desires.

dakshiṇāmūrti : form of Śiva, as a teacher and expounder of *śāstras*.

dargāh : tomb of a Muslim saint.

dhānya-mañjarī : ear of corn.

dhāraṇī : strings of words or *mantras* supposed to give protection and used as a prayer or charm.

dharmachakrapravartana : turning the wheel or range of law; Buddha's first preaching of the *dharma* at Sarnath.

dharmachakrapravartana-mudrā : hand-posture primarily associated with Buddha's first preaching. This *mudrā* is a combination of *jñāna* (wisdom)-*mudrā* and *vyākhyāna*(exposition)-*mudrā*. In this *mudrā* the two hands are held near the chest, the right palm (inner surface), turned outwards, with the tips of the thumb and index finger joined and the left palm turned inwards.

dhyāna-mudrā : hand-pose, indicative of deep meditation. In this *mudrā* the two palms (inner surface upwards), with fingers stretched, are placed one upon the other above the lap; also called *samādhi-mudrā*.

gaṇḍi : 'trunk'; spire of a temple above the vertical walls and below the *beki*.

ghaṭa : water-pot; pitcher.

godhā : iguana.

grāha : shark; crocodile, alligator.

hāṅgara : shark.

hāra : kind of necklace, usually of thin variety.

harmikā : small pavilion; cubical member at the crown of the dome of a *stūpa* below the shaft of the umbrella.

jaṭā-mukuṭa : crown made of matted locks of hair. The matted locks are arrayed on the head in such a way as to resemble a crown.

khurā : architectural moulding with a somewhat S-shaped profile and a projected fillet at the base.

kṛitadharmadeśanā-mudrā : same as *dharmachakrapravartana-mudrā*.

kula : family.

kuṇḍala : ear-ring.

kuṇḍī : kind of small water-pot.

lalitāsana : sitting posture of ease in which one leg, folded, rests flat on the seat and the other hangs down gracefully from the seat.

līlāsana : same as *lalitāsana*.

mahāparinirvāṇa : great decease.

mahārājalīlā : sitting posture of princely ease in which both legs are on the same seat, one of the knees raised and the other leg, folded, rests flat on the seat.

mahāthera : venerable Buddhist monk of superior status.

makara : crocodile-like creature; fabulous creature with the head of a crocodile and the body in the form of a fish or beast, used as an art-motif.

makara-dhvaja : banner marked by a *makara*; standard crowned by a *makara*.

makara-ketu : same as *makara-dhvaja*.

maṇḍala : mystic circle (single or multiple) or diagram in which a number of deities are visualized or their figures arrayed in a circle (or concentric circles) around the central deity.

maṇi : jewel; gem.

mantra : sacred text or speech; sacred formula addressed to any individual deity; mystical verse or syllables; magical formula; spell.

mastaka : 'head' ; crowning elements of a temple.

mātuluṅga : citron.

medhi : drum portion of a *stūpa.*

mudrā : hand-posture signifying something.

mukuṭa : crown; tiara.

nāga : serpent; shark; proboscis of an elephant.

nāgakesara : kind of tree (*Mesua ferrea* L., *Mesua roxburghii*) bearing fragrant white flowers. *nāgakesara-kusuma* : flower of *Mesua ferrea* L.

nāga-pāśa : noose made of a serpent.

nāga-pushpa : same as *nāgakesara-kusuma.*

nakrarāja : shark or any other large sea animal.

nidhi-kumbha : pot with treasures.

padma : lotus.

pañcha-lohā : alloy of five metals.

paṇḍita : erudite person; monk-teacher.

parama-saugata : great devotee of Sugata (i.e. Buddha).

paramopāsaka : devout layman or worshipper.

paryaṅkāsana : sitting posture on couch or seat; in this *āsana* generally the legs are placed one upon the other with both the soles almost invisible.

pāśa : noose.

pātra : pot; bowl.

prabhāvali : halo; aureola; rays around head or body.

pushpa-kuṇḍala : ear-ring of flowers; ear-ring with floral decoration.

pushpita-nāgakesara-mañjarī : flowering *nāgakesara* with cluster of blossoms.

pustaka : book; manuscript.

ratna : jewel; gem; precious thing.

rekha : line; *rekha* temple denotes an order of temples characterized by a curvilinear tower which presents the appearance of a continuous line.

sādhana : process or means of invoking, visualizing or worshipping a deity.

sāgara : sea; ocean.

śakti : energy or active power of a deity personified as his wife; female counterpart of a Bodhisattva.

samādhi-mudrā : same as *dhyāna-mudrā*.

sama-pāda : standing posture in which legs are firm and straight without any bend and two vertical halves of the body symmetrically disposed with the plumb line along the middle of the body corresponding to its vertical axis.

Saṅgha : community of monks.

śaṅkha : conch-shell.

sapushpa-nāgakesara-pallava : *nāgakesara* twig with flowers.

sarvatobhadra : auspicious on all sides; a temple with doors facing all directions.

śāṭī : long unstitched cloth worn by Indian women. Secured at the waist, this (or part of it) hangs down to the lower part of the legs or ankles.

siddha : pefected; one who has attained the highest object; endowed with supernatural faculties; holy; divine; illustrious.

śikhara : spire or tower of a temple.

sthavira : venerable elder monk.

stūpa : derived from the root *stūp* (to heap), the *stūpa* is a mound or structure. The Buddhist *stūpas* are of four broad categories : (i) *śārīrika* (erected over corporeal relics); (ii) *pāribhogika* (built over the objects used by Buddha); (iii) *uddeśika* (commemorative of the events in Buddha's life); and (iv) votive (erected by devotees for attaining religious merit).

svastika : auspicious symbol shaped like a cross with the ends of the arms turning round in the same direction.

tīrthika : ascetic; Brāhmaṇa.

toraṇa : arched doorway.

tridaṇḍaka : three staves tied together; staff with three offshoots.

tri-netra : three eyes.

tri-ratha : a central exterior projection (*rāhā*) in structures, platforms, etc. produces the *tri-ratha*, the two on the sides flanking the central projection being on the same plane and known at *kanika*.

upādhyāya : teacher; preceptor.

upavīta : sacred thread.

upavītī : mode of wearing a sacred thread over the left shoulder and under the right arm.

ūrṇā : circle of hair; tiny circular protuberence or mark between eyebrows.

ushṇīsha : turban; excrescence on the head of Buddha; coping of a railing.

utpala : blossom of *Nymphaea caerulea.*

uttarāsaṅga : cloth which covers the upper part of the body of Buddha and Buddhist monks.

uttarīya : cloth for the upper part of the body; scarf.

vajra : thunderbolt.

vajra-khaḍga : combined thunderbolt and sword; sword marked or capped by a thunderbolt.

vajra-kula : family of *vajra.*

vajra-paryaṅkāsana : sitting posture in which both the legs are firmly crossed so that the feet (with soles visible) rest on the thighs.

vajrāsana : adamantine seat; seat marked by the emblem of a thunderbolt. This seat refers to the one occupied by Buddha at the time of his enlightenment under the *Bodhi* tree.

valaya : thick circular bangle.

vandanā-mudrā : hand-posture expressing adoration and homage. In this *mudrā* the right hand is raised and right palm (inner surface visible) extended in the attitude of paying homage.

vara-mudrā : hand-posture indicative of conferring boon (*vara*). The hand showing this *mudrā* is held downwards with the inner surface of the palm visible and fingers stretched.

vihāra : monastery.

vi-sama : topmost course or courses of the *gaṇḍi* above the level of the top *bhūmi-āmalaka*, immediately below *beki*.

viśva-padma : fully-blossomed lotus showing petals in both the upper and lower directions.

vyākhyāna : exposition.

vyākhyāna-mudrā : hand-posture expressing exposition of *dharma*. In this *mudrā* the right hand is held upwards with the inner surface of the palm visible, the thumb and the index finger joined at their tips and the other fingers stretched.

yojana : a particular measure of distance (about nine miles); a distance traversed in one harnessing or without unyoking.

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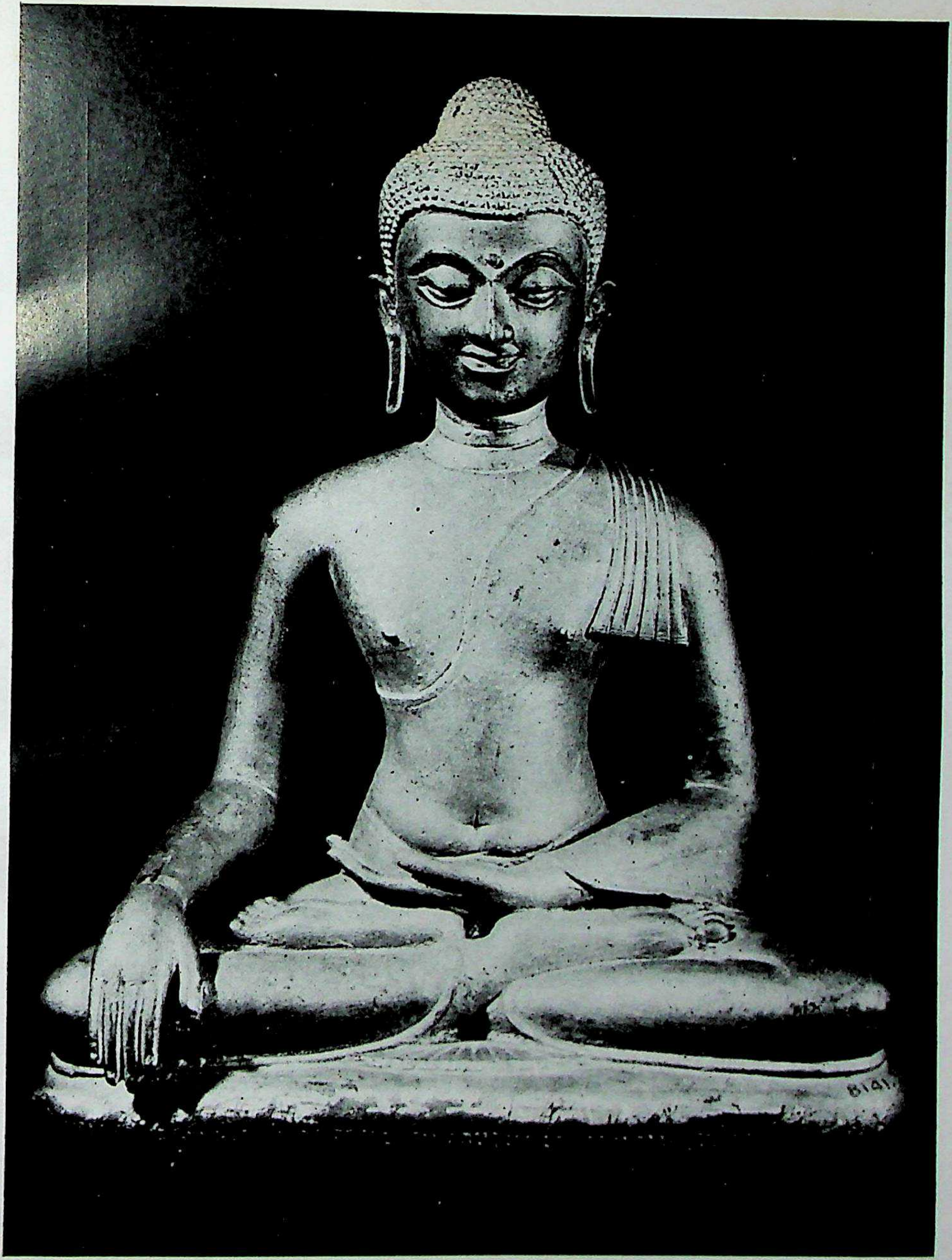
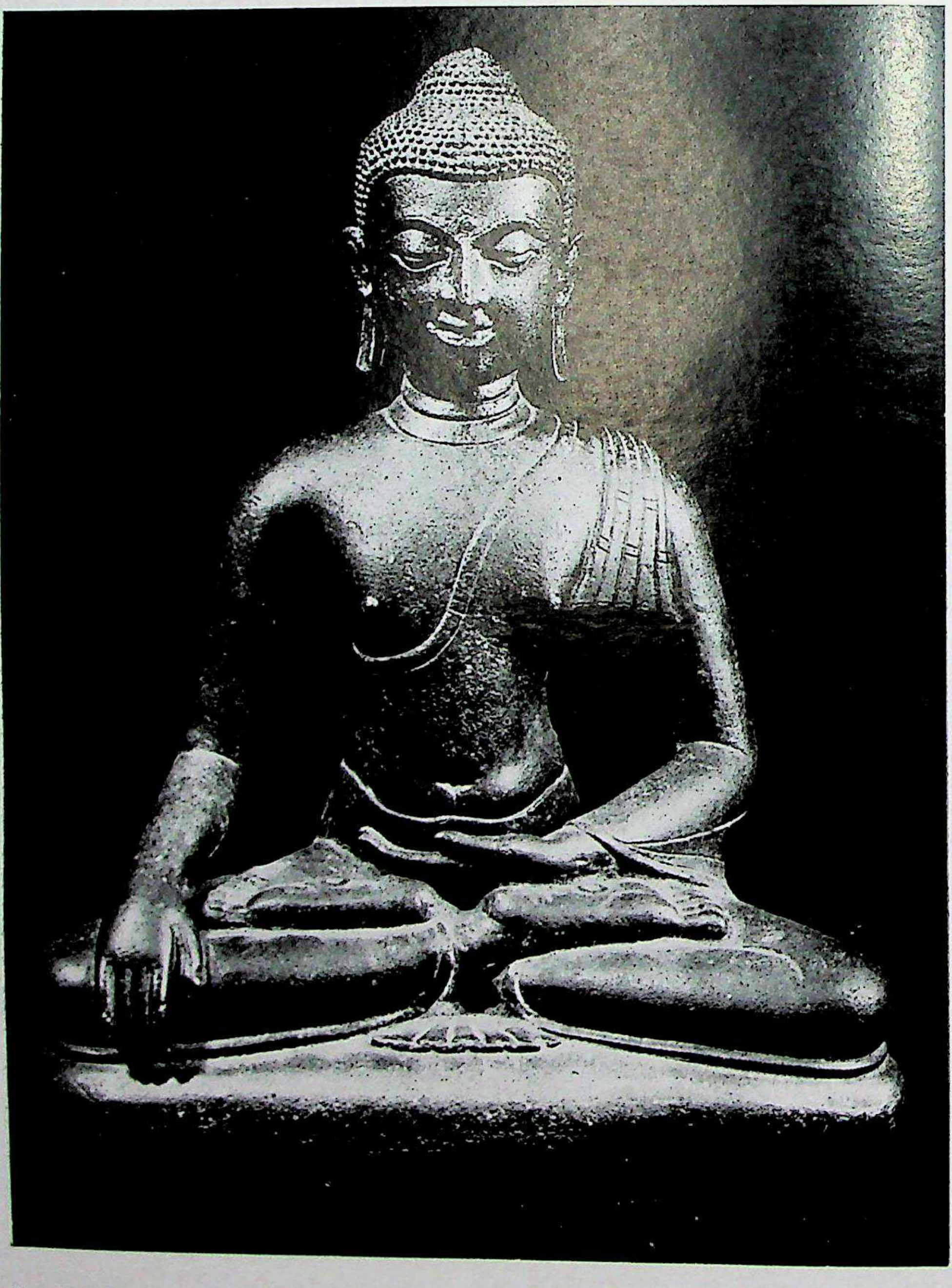
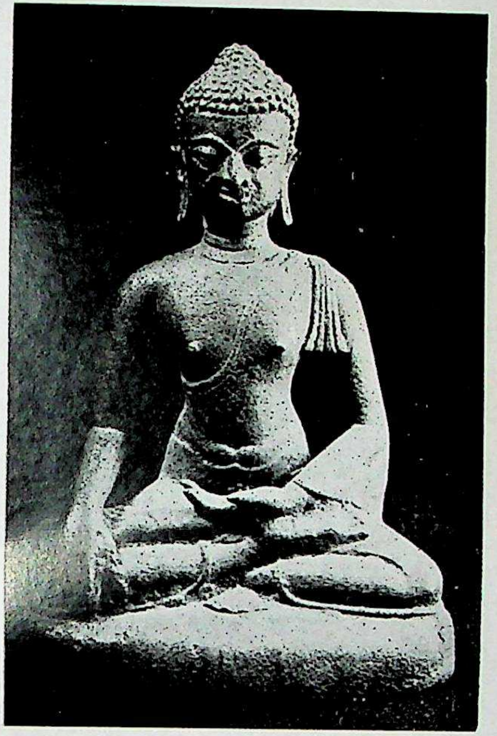


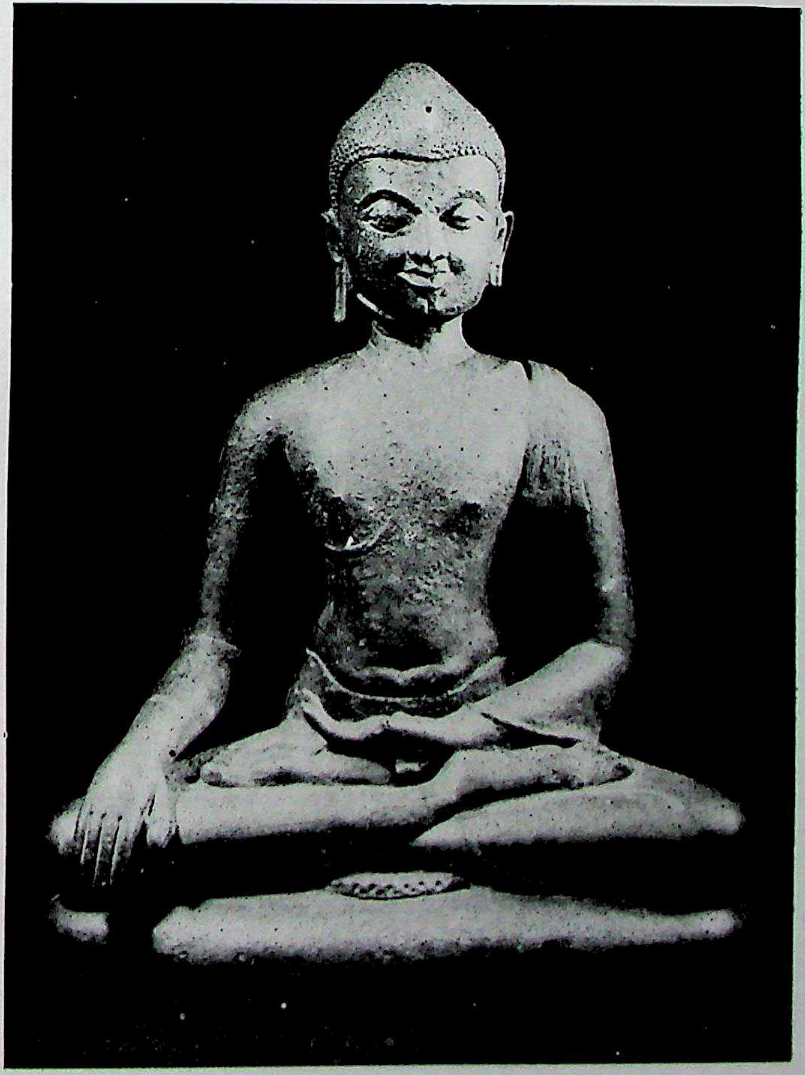
1. Buddha. See p. 38



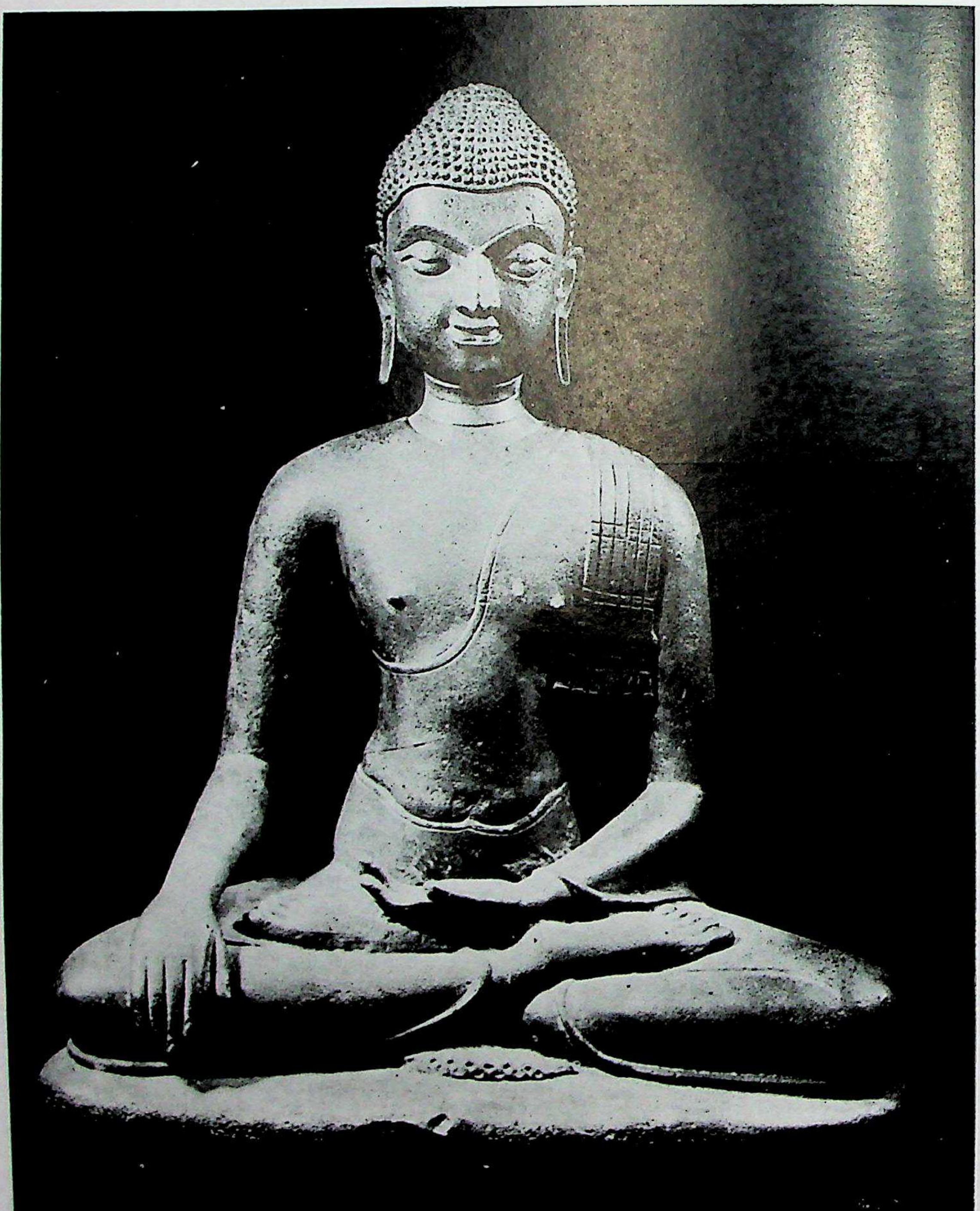
2. Buddha. See p. 39



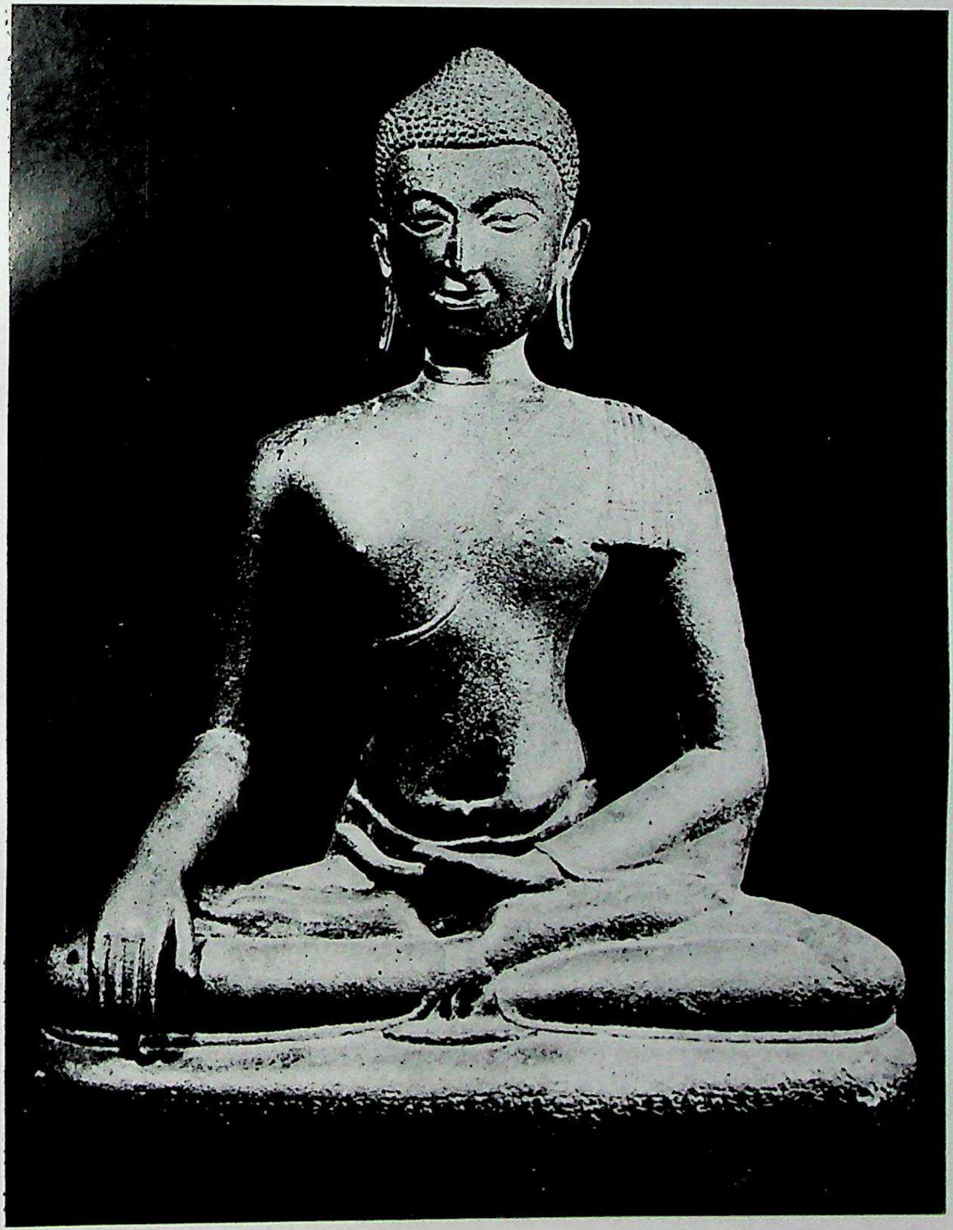
4. Buddha.
See p. 40



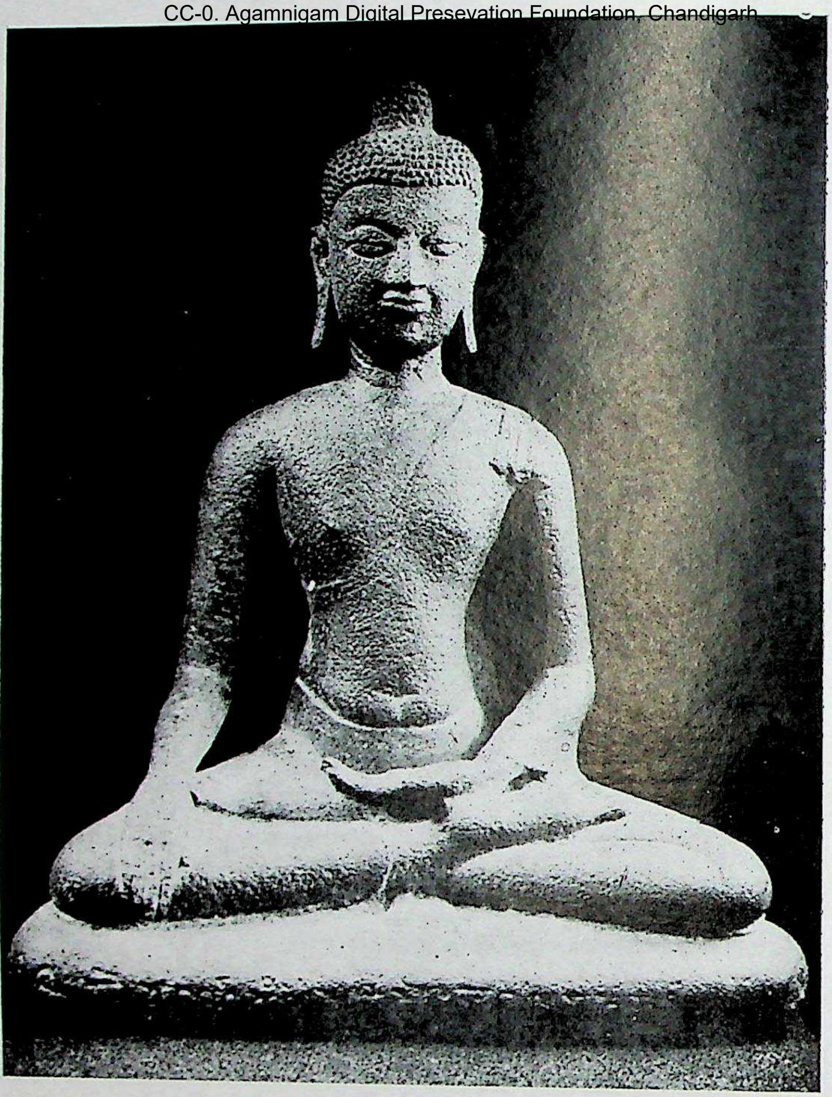
3. Buddha.
See p. 40



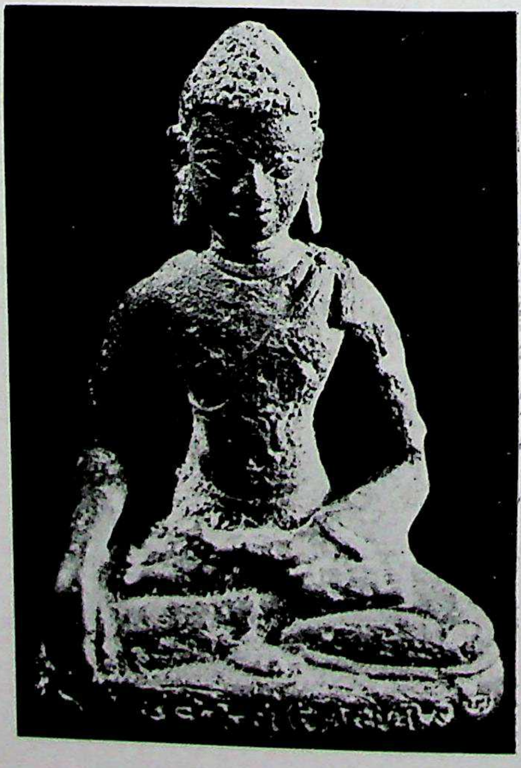
5. Buddha. See p. 41



6. **Buddha.** See p. 42



7. Buddha. See p. 43



8. Buddha.
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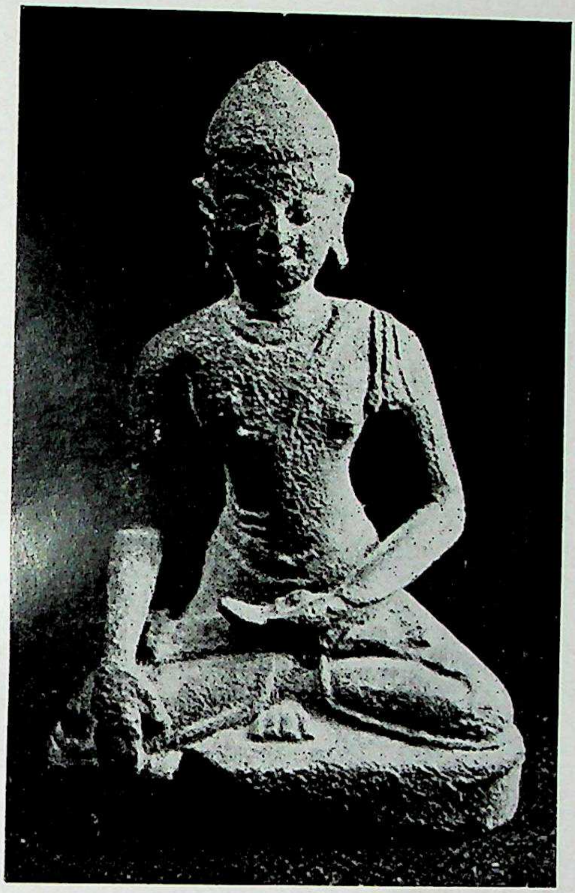
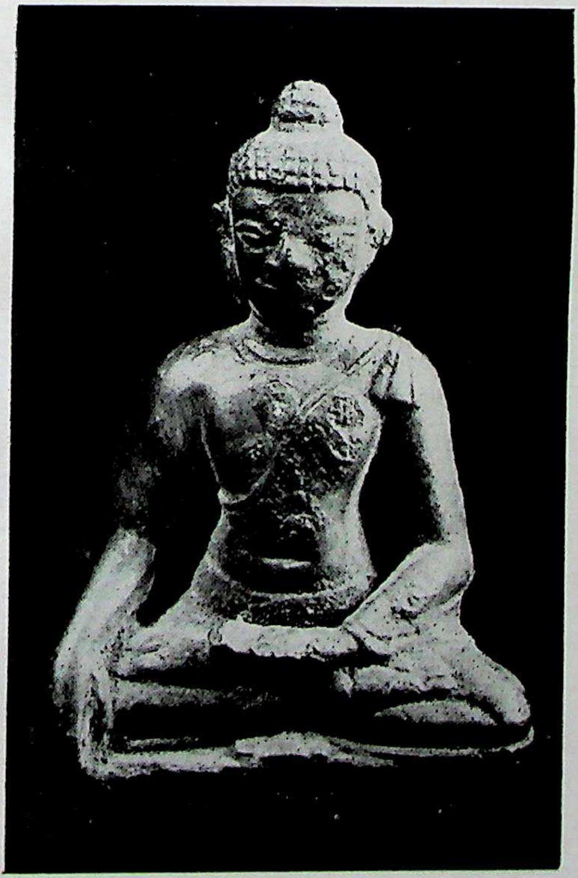
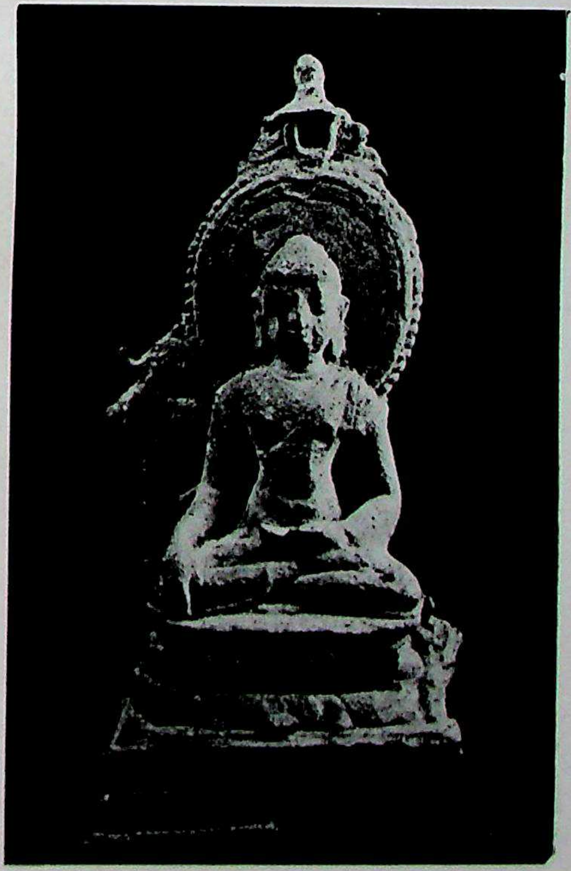


9. Buddha.
See p. 45



10. Buddha. See p. 45



11. Buddha. See p. 46

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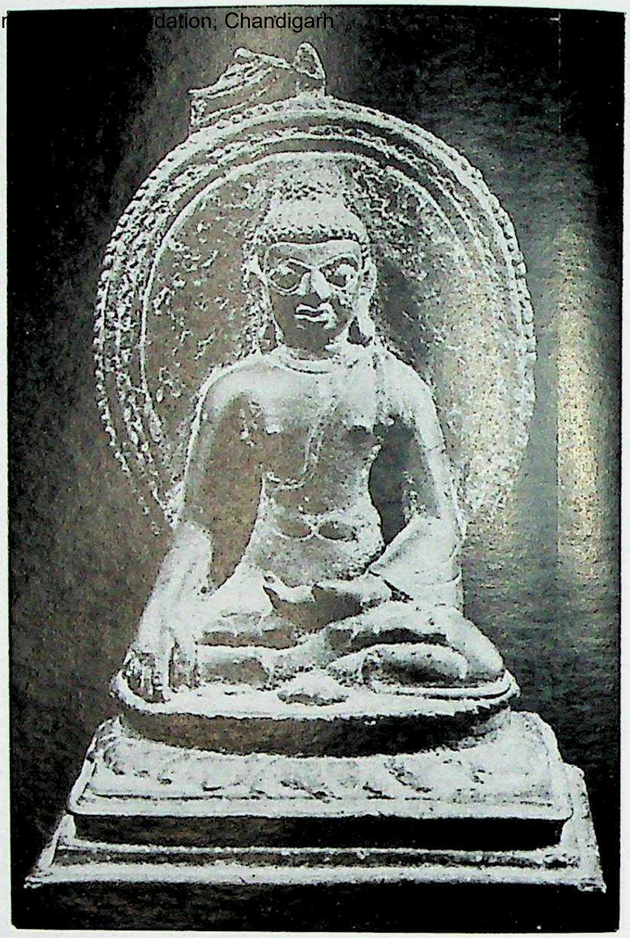
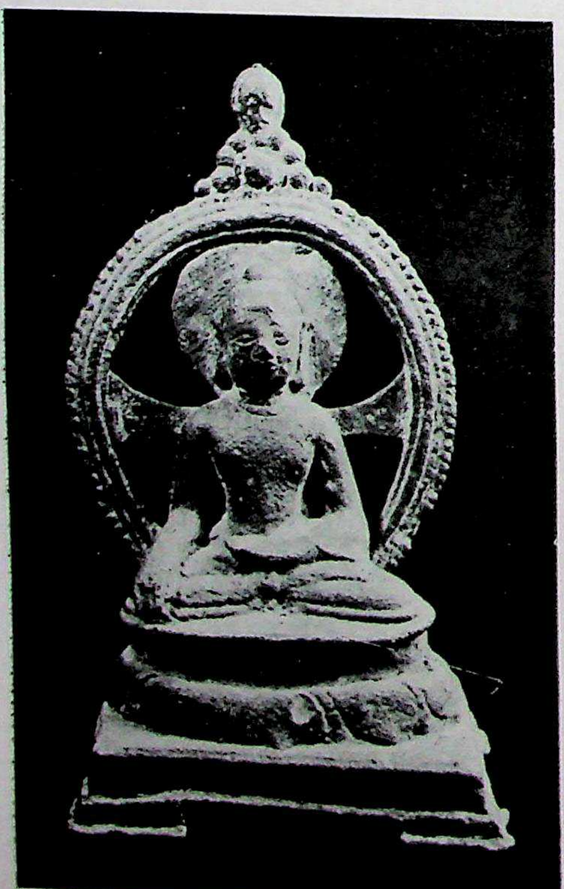
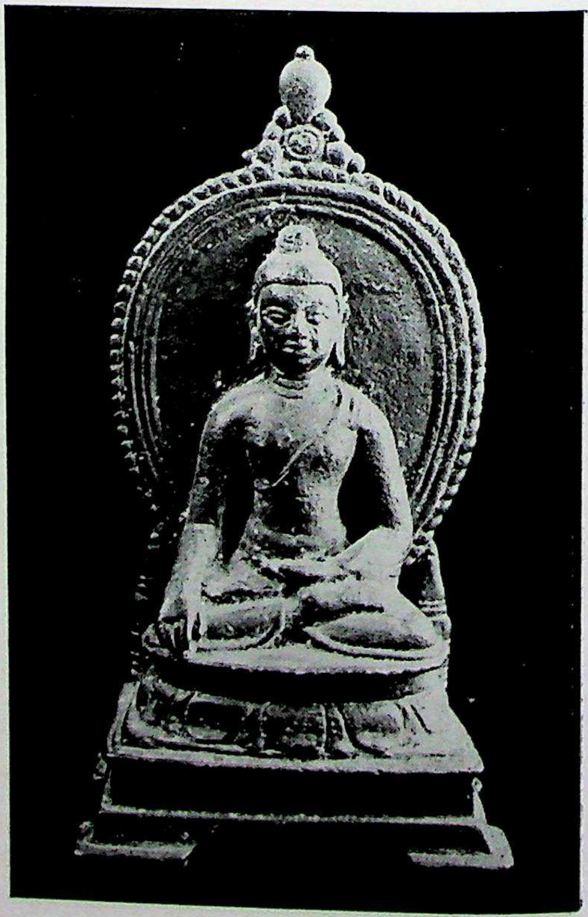


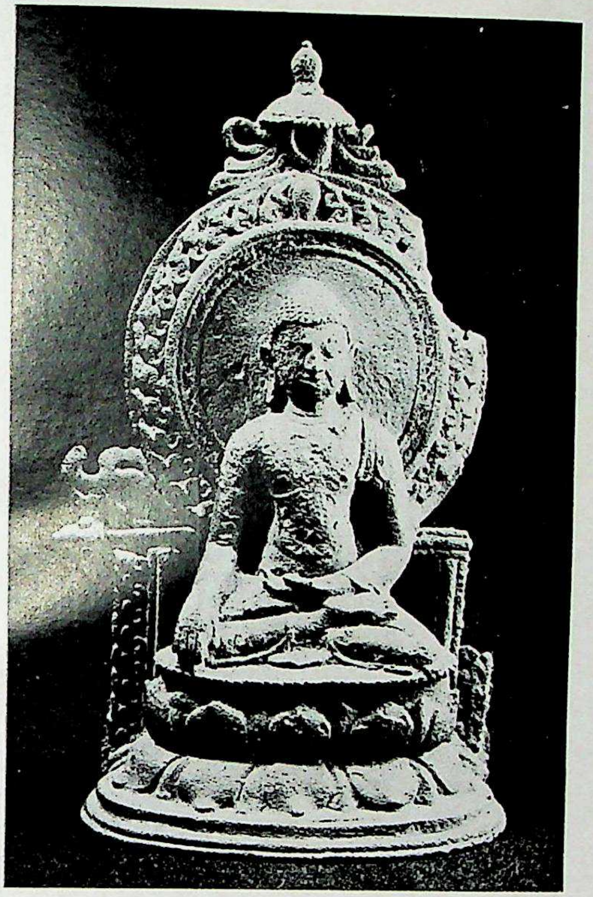
12. Buddha.
See p. 47



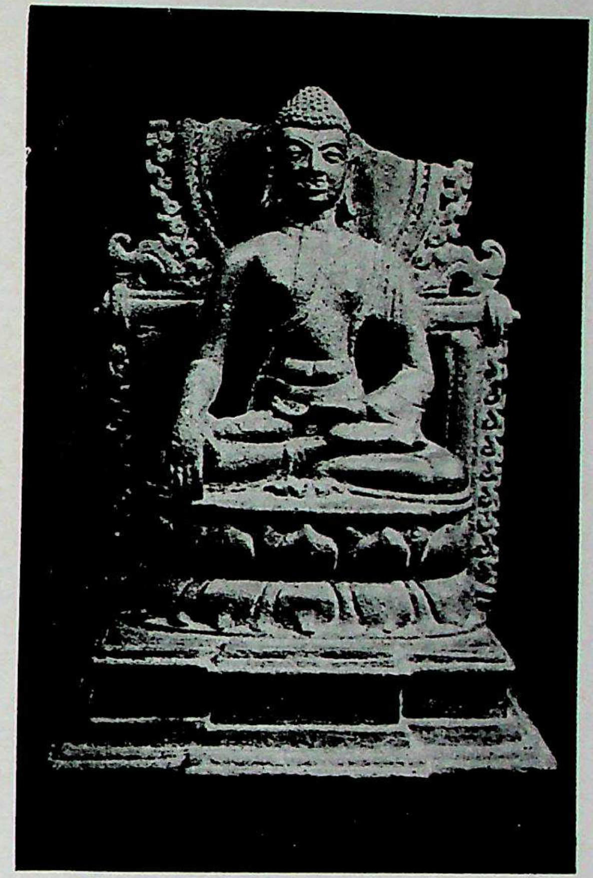
13. Buddha. See p. 48



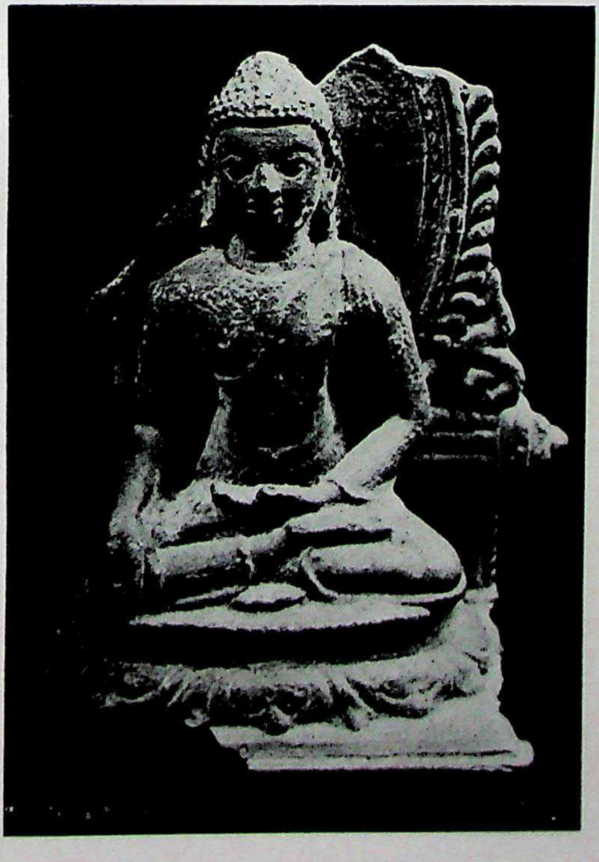
14. Buddha. See p. 48



16. Buddha. See p. 50



17. Buddha. See p. 51



15. Buddha.
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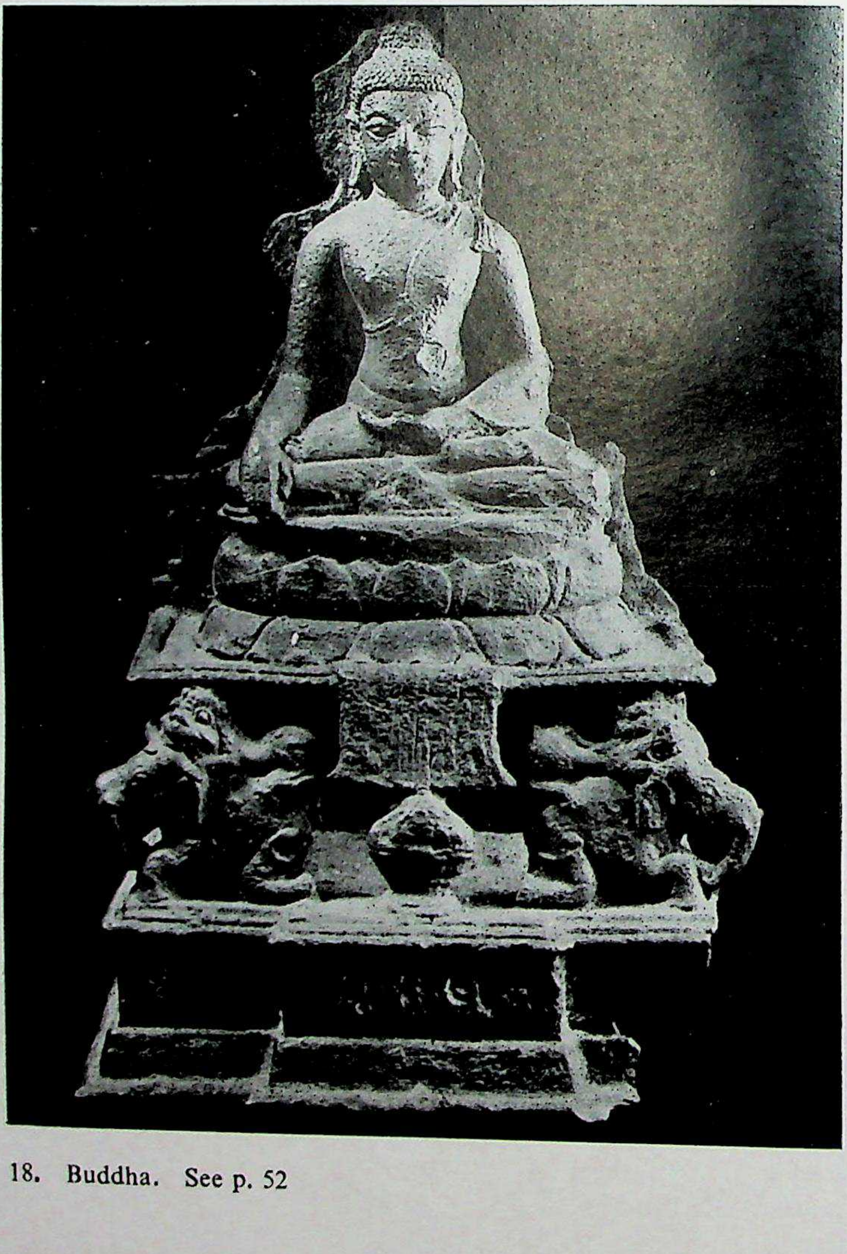
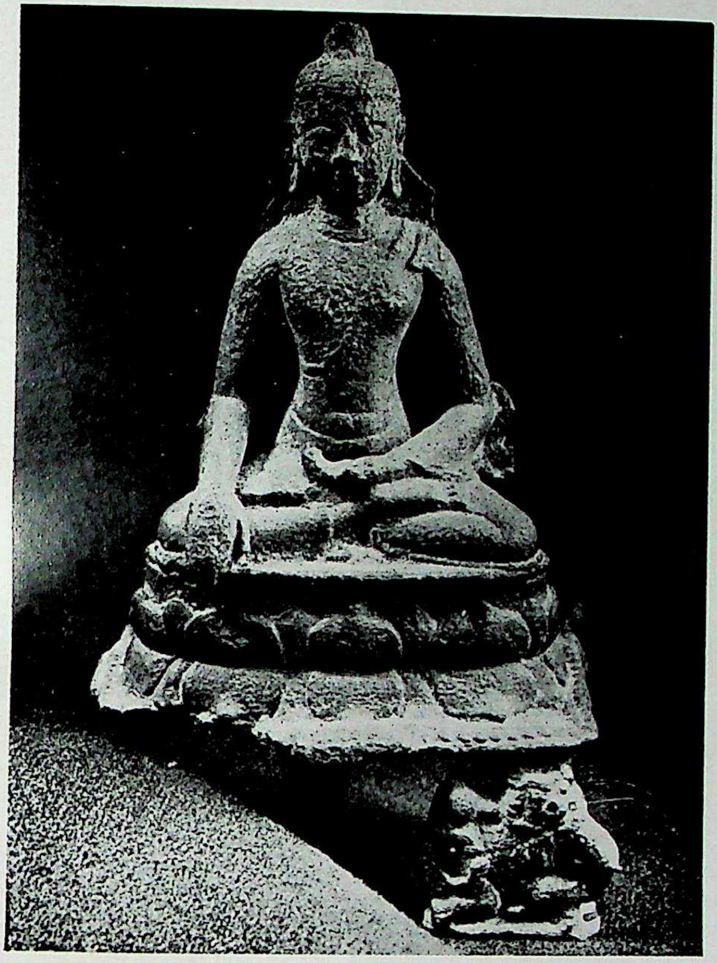
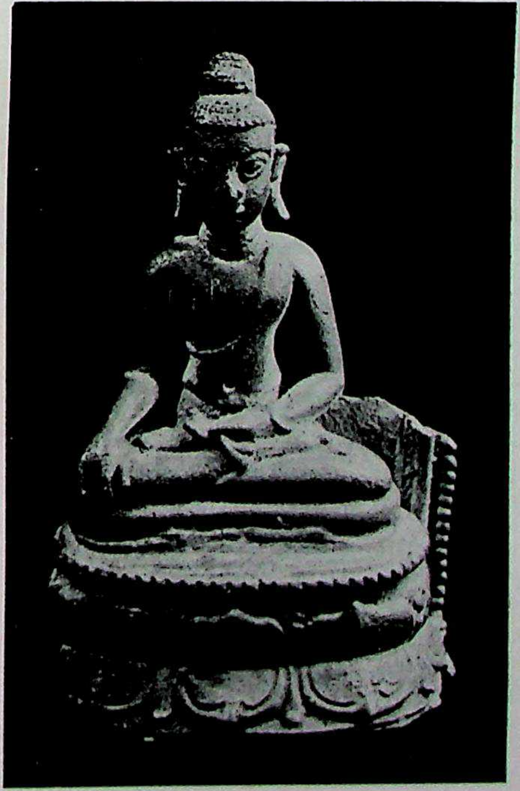


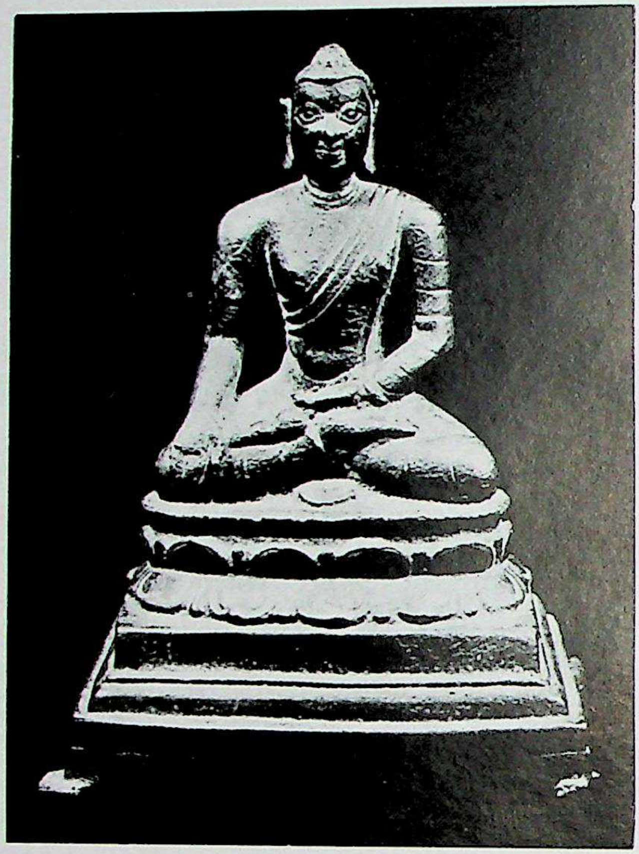
18. Buddha. See p. 52



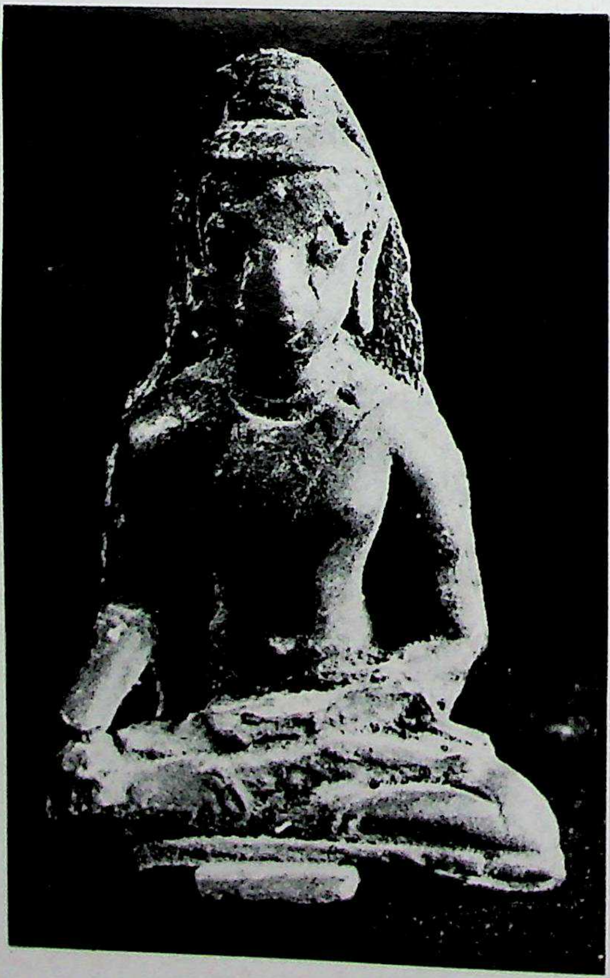
19. Buddha. See p. 53



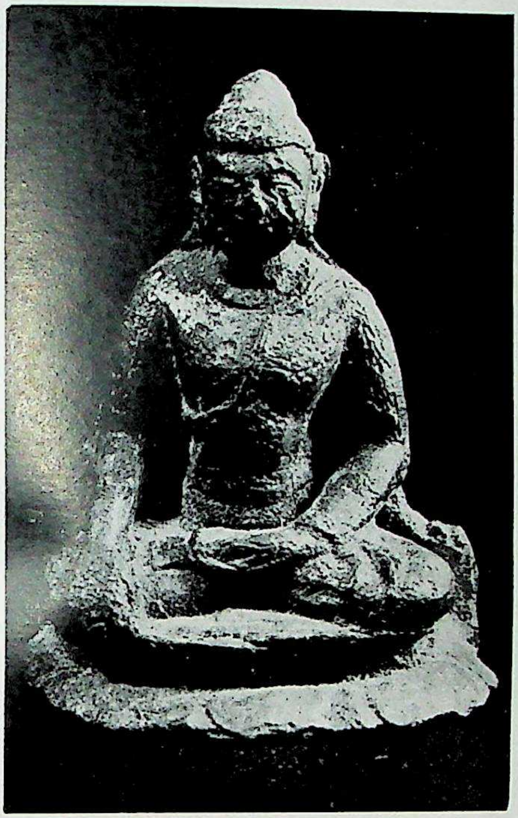
20. Buddha.
See p. 54



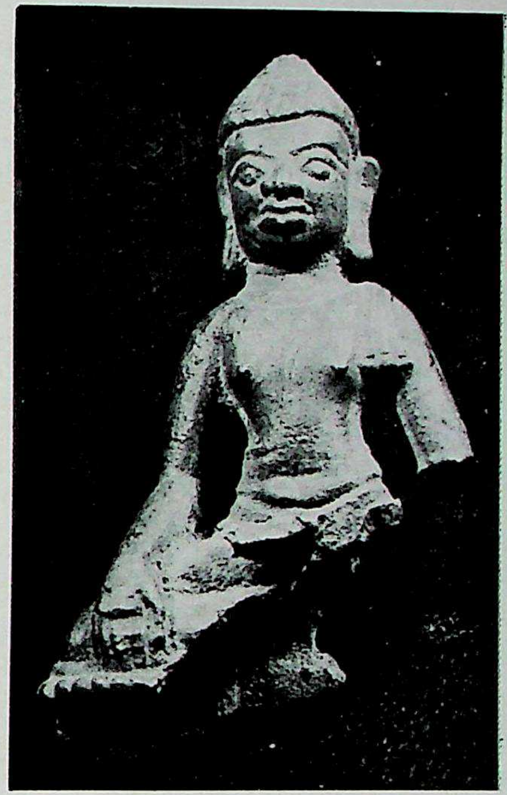
21. Buddha.
See p. 54



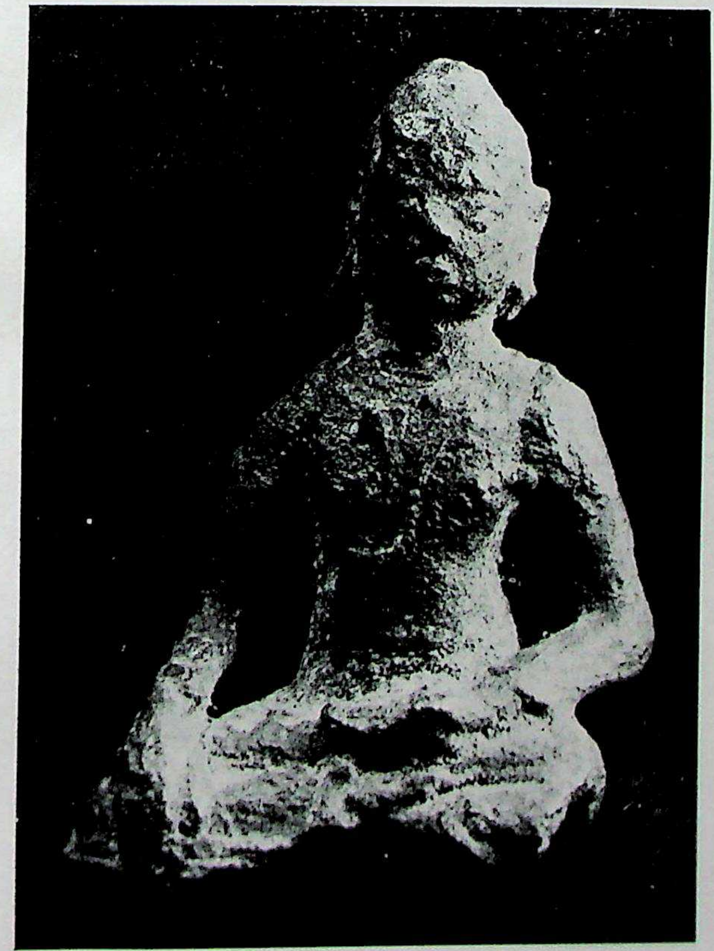
22. Buddha.
See p. 55



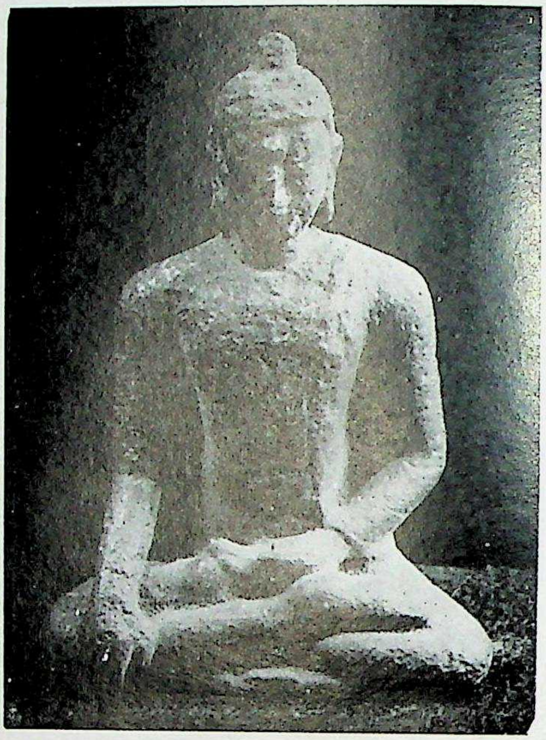
23. Buddha. See p. 56



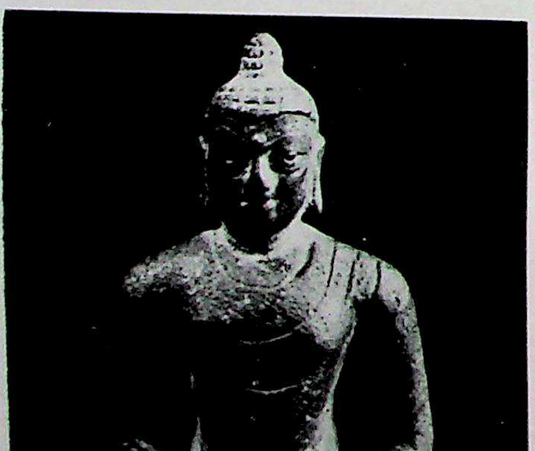
24. Buddha. See p. 56



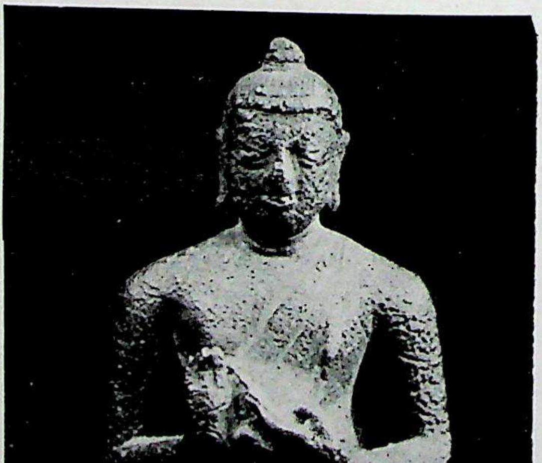
25. Buddha.
See p. 56



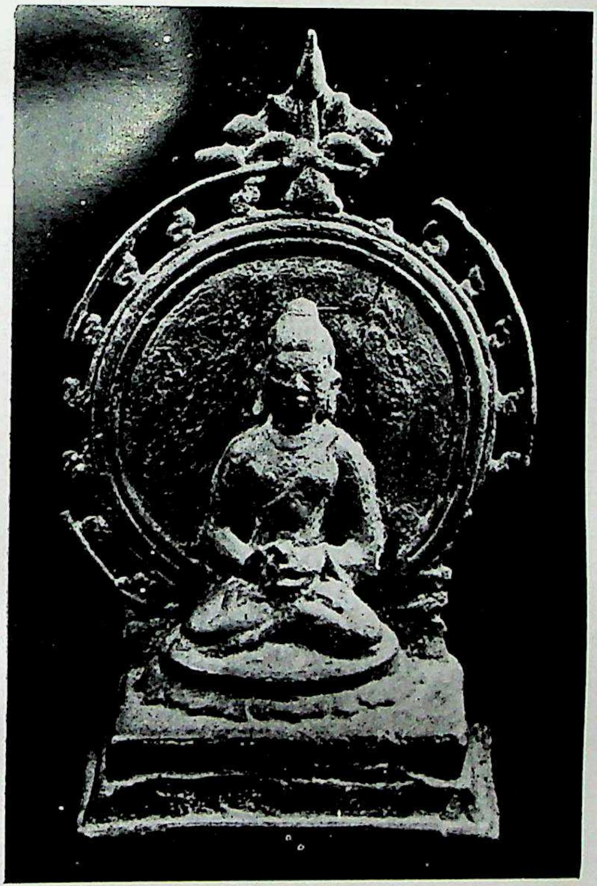
26. Buddha or Akshobhya. See p. 57



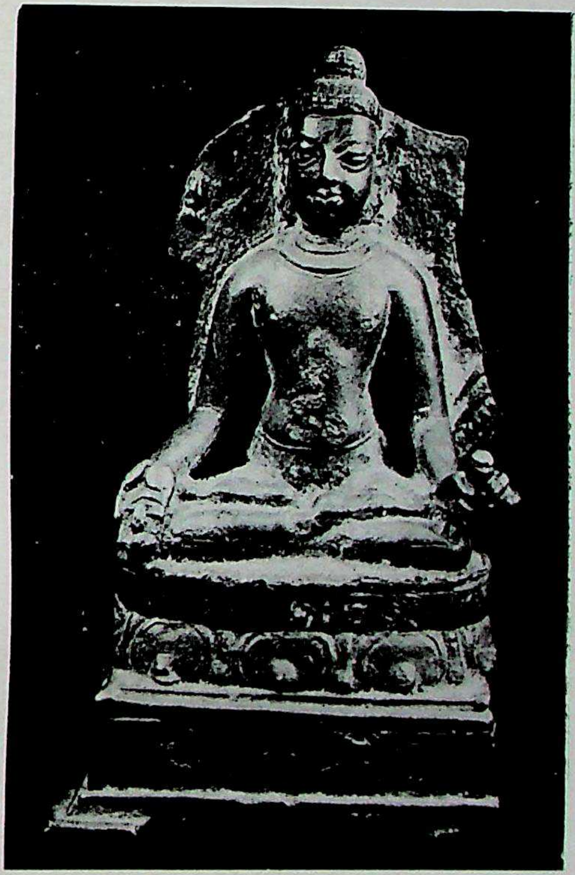
27. Buddha or Amitābha. See p. 58



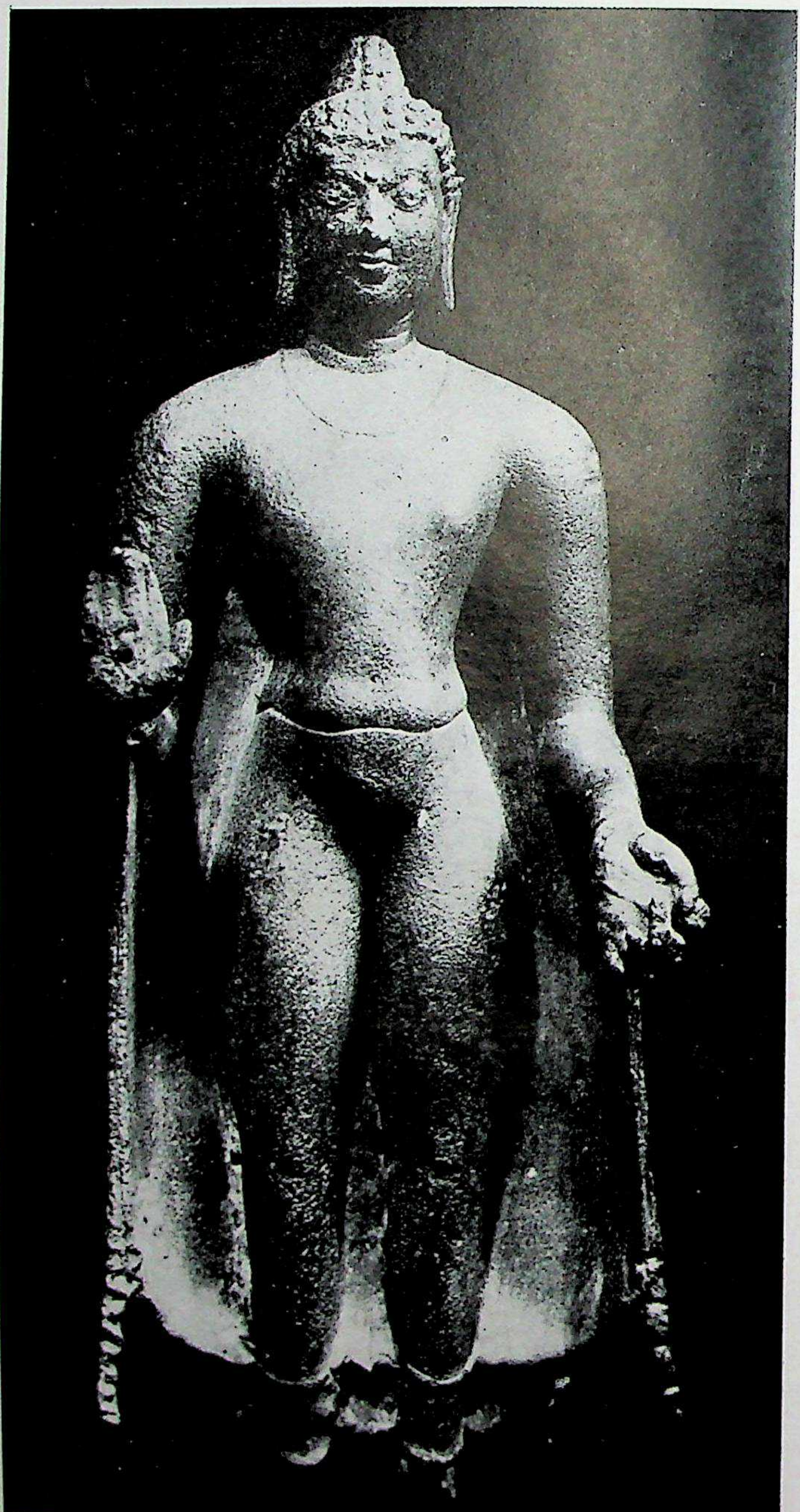
28. Buddha or Vairochana. See p. 58



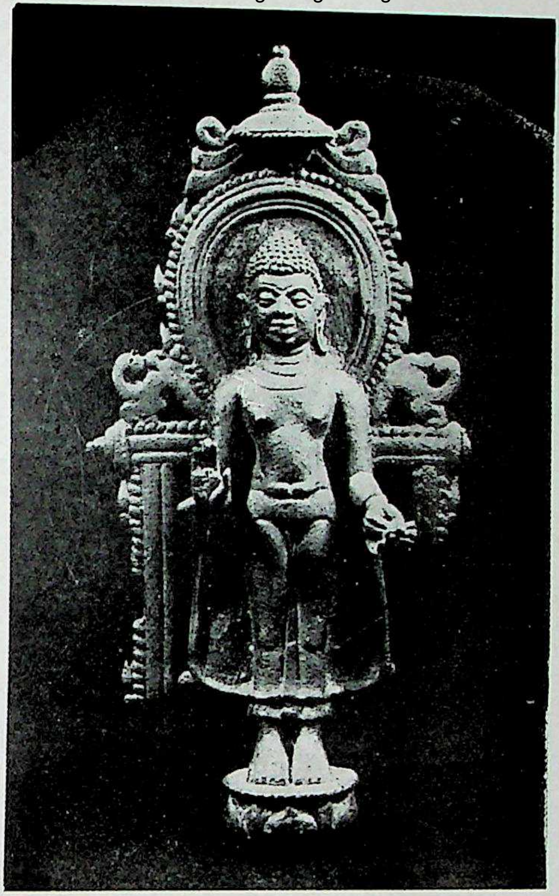
29. Buddha. See p. 58



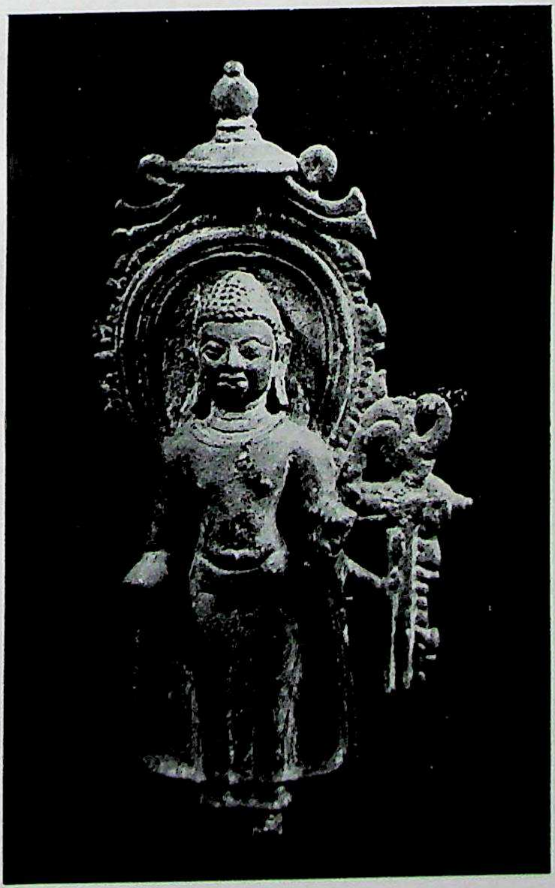
30. Buddha or Ratnasambhava. See p. 59



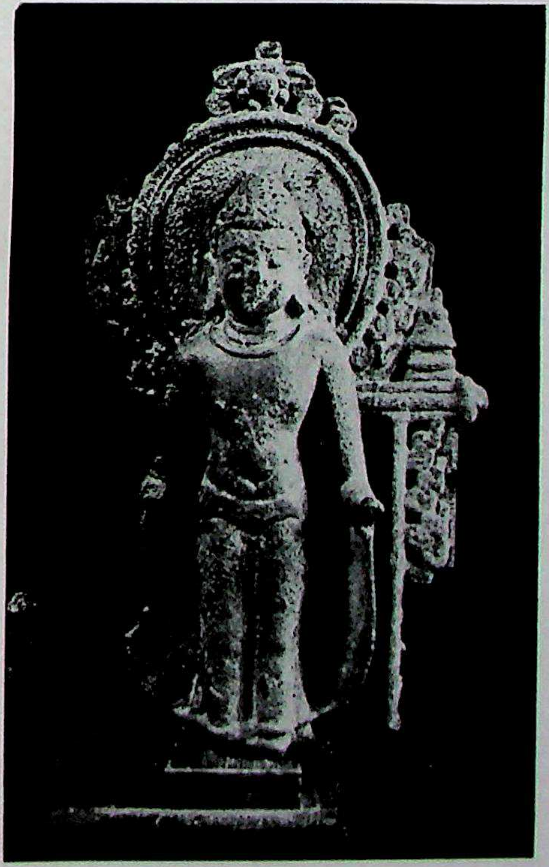
31. Buddha. See p. 60



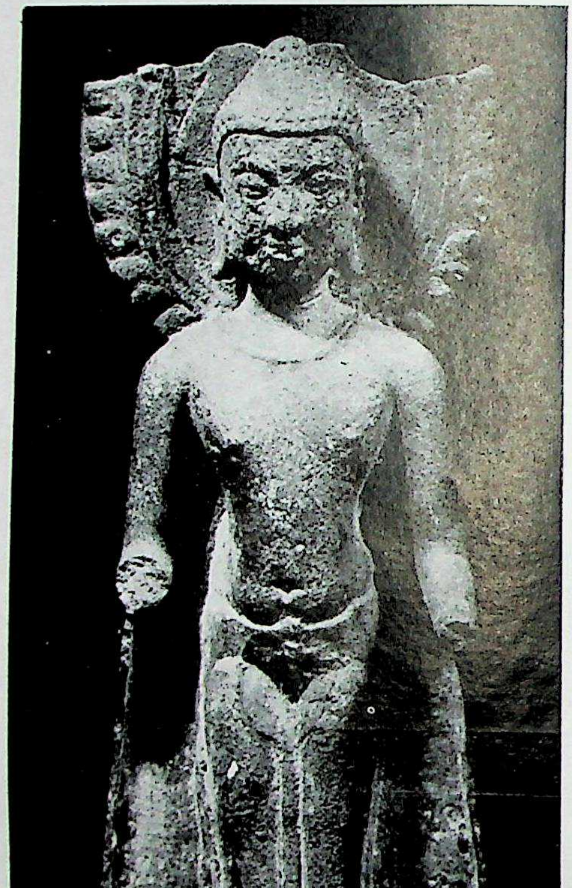
32. Buddha.
See p. 60



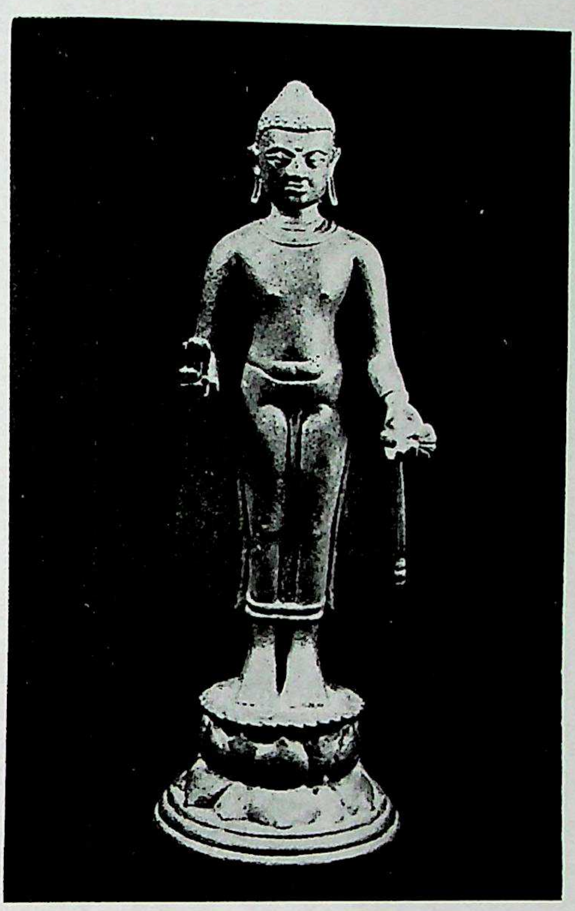
33. Buddha. See p. 61



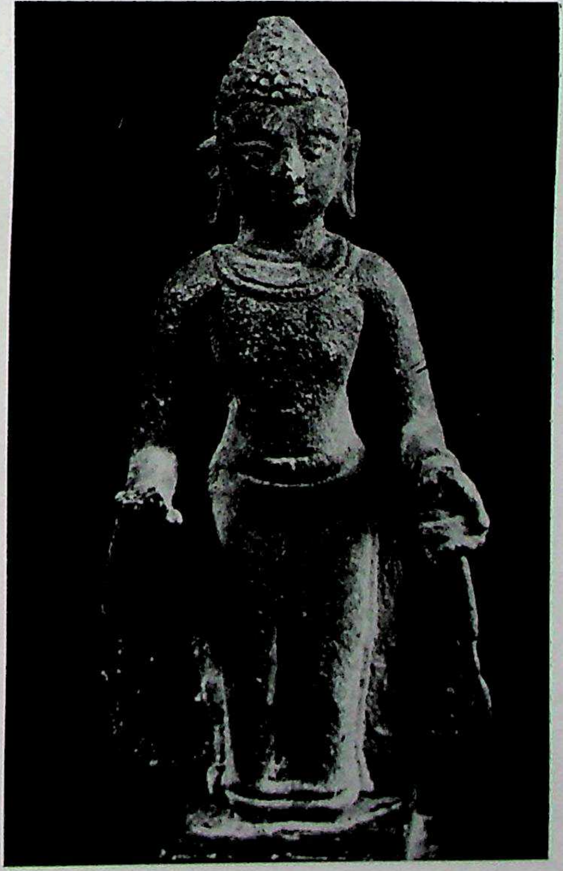
34. Buddha. See p. 62



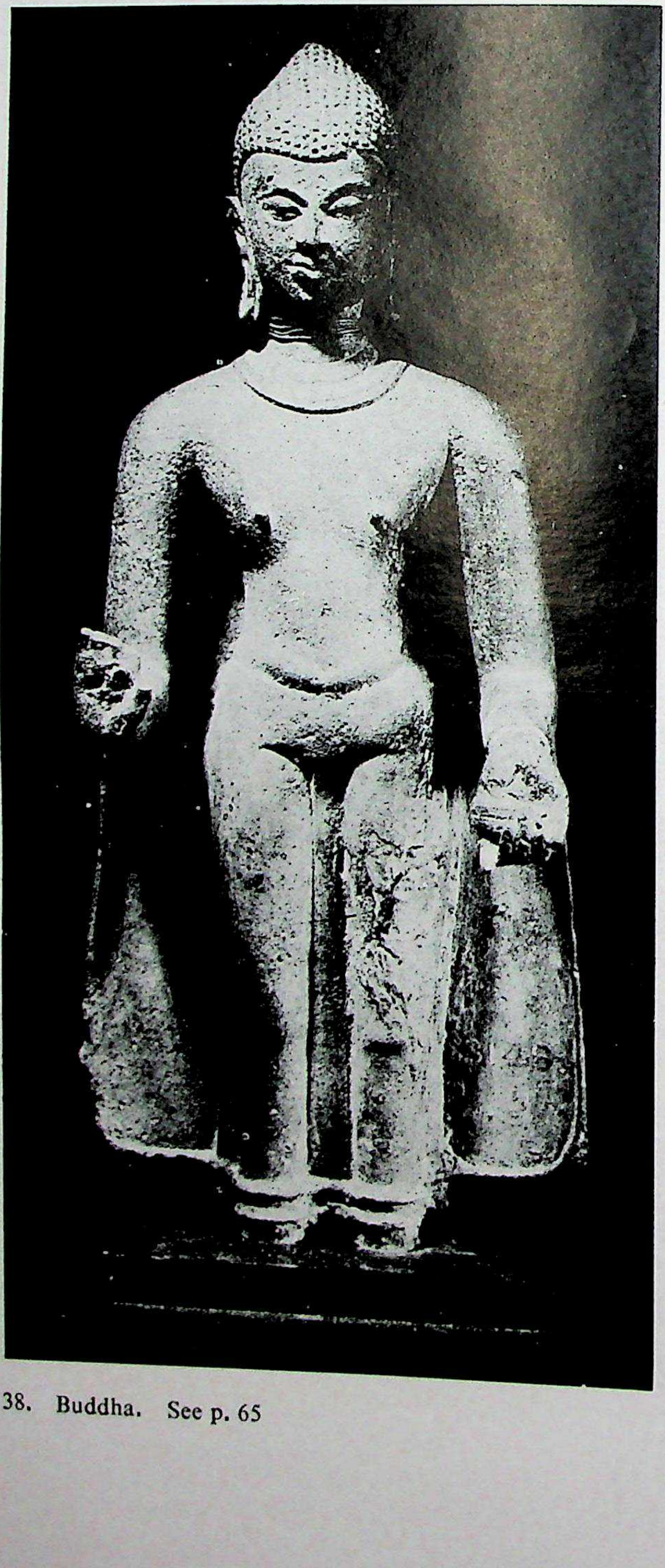
35. Buddha. See p. 63



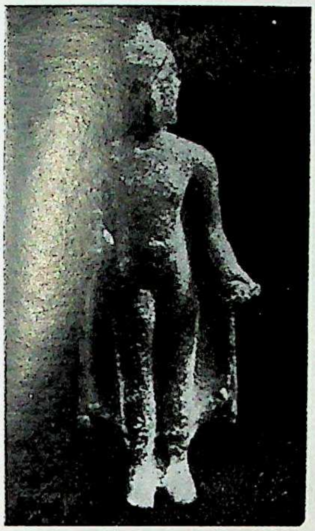
36. Buddha.
See p. 64



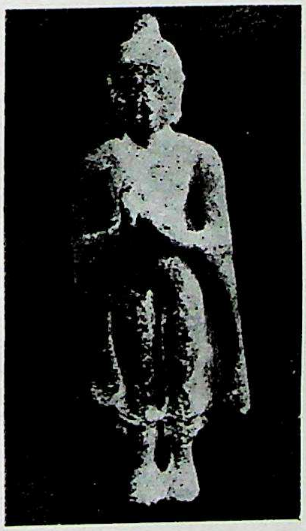
37. Buddha.
See p. 64



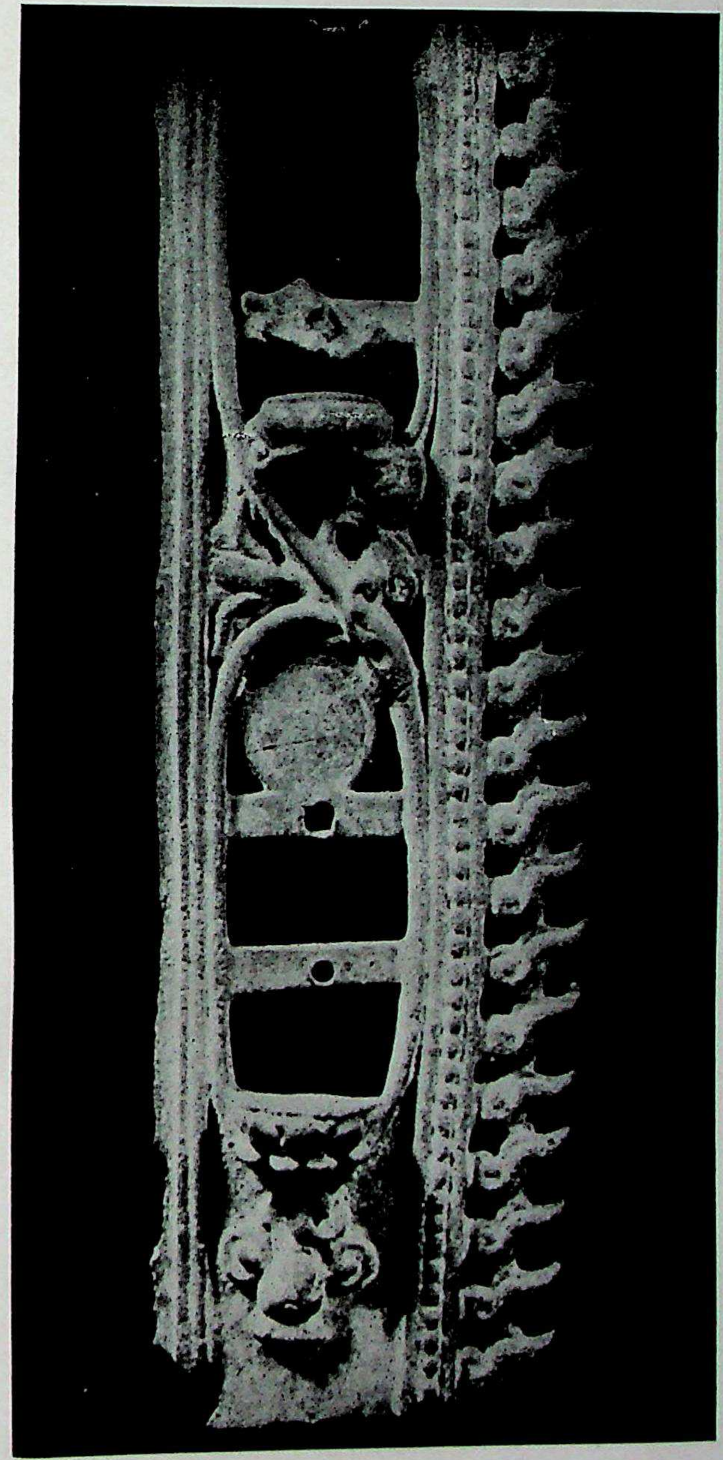
38. Buddha. See p. 65



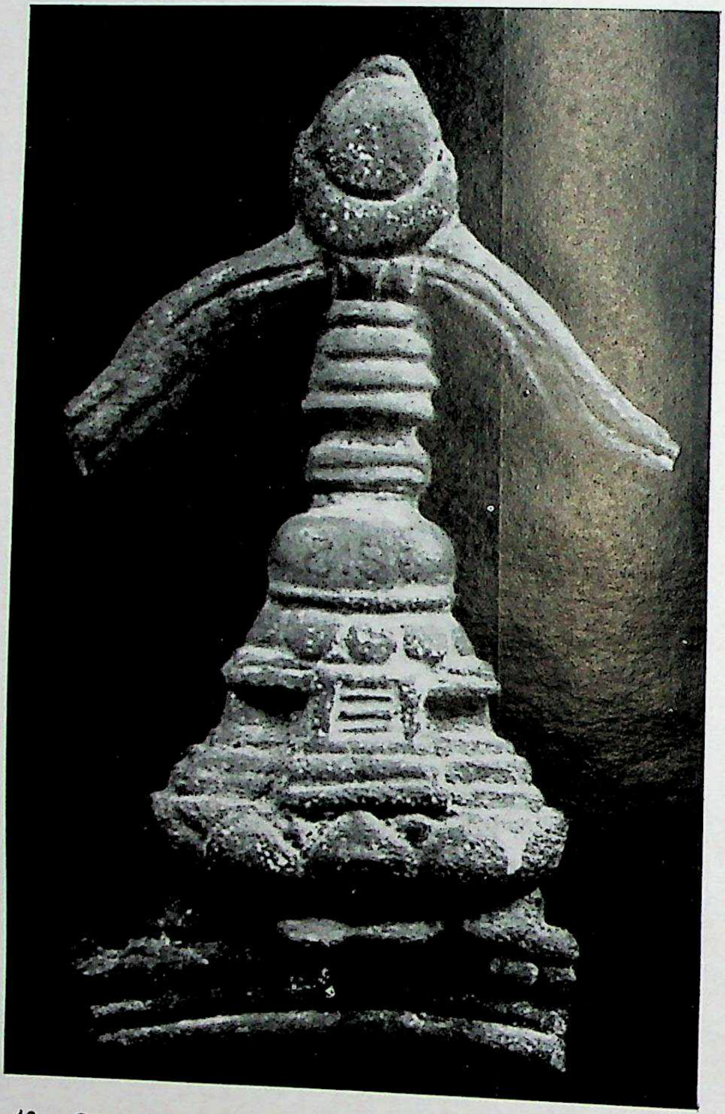
40. Buddha. See p. 66



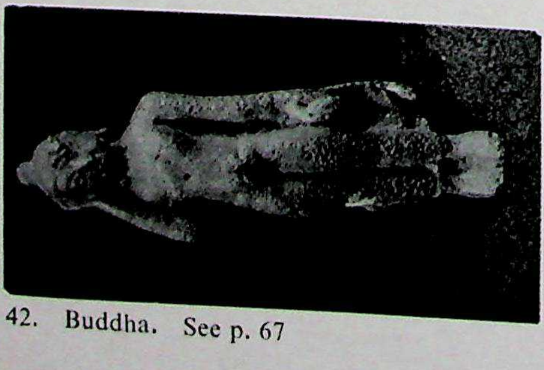
41. Buddha. See p. 66



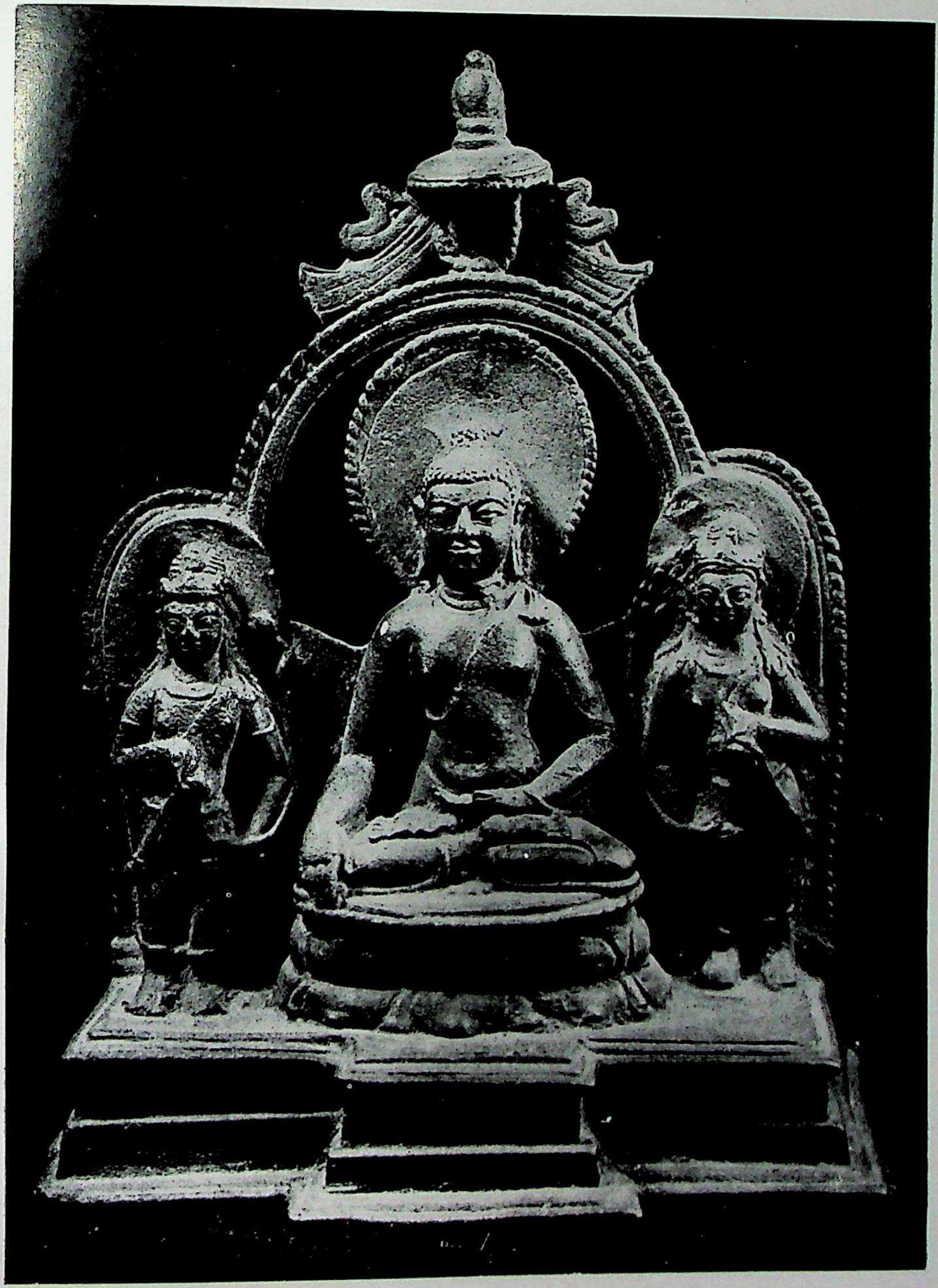
39. Part of a *prabhāvali*. See p. 65



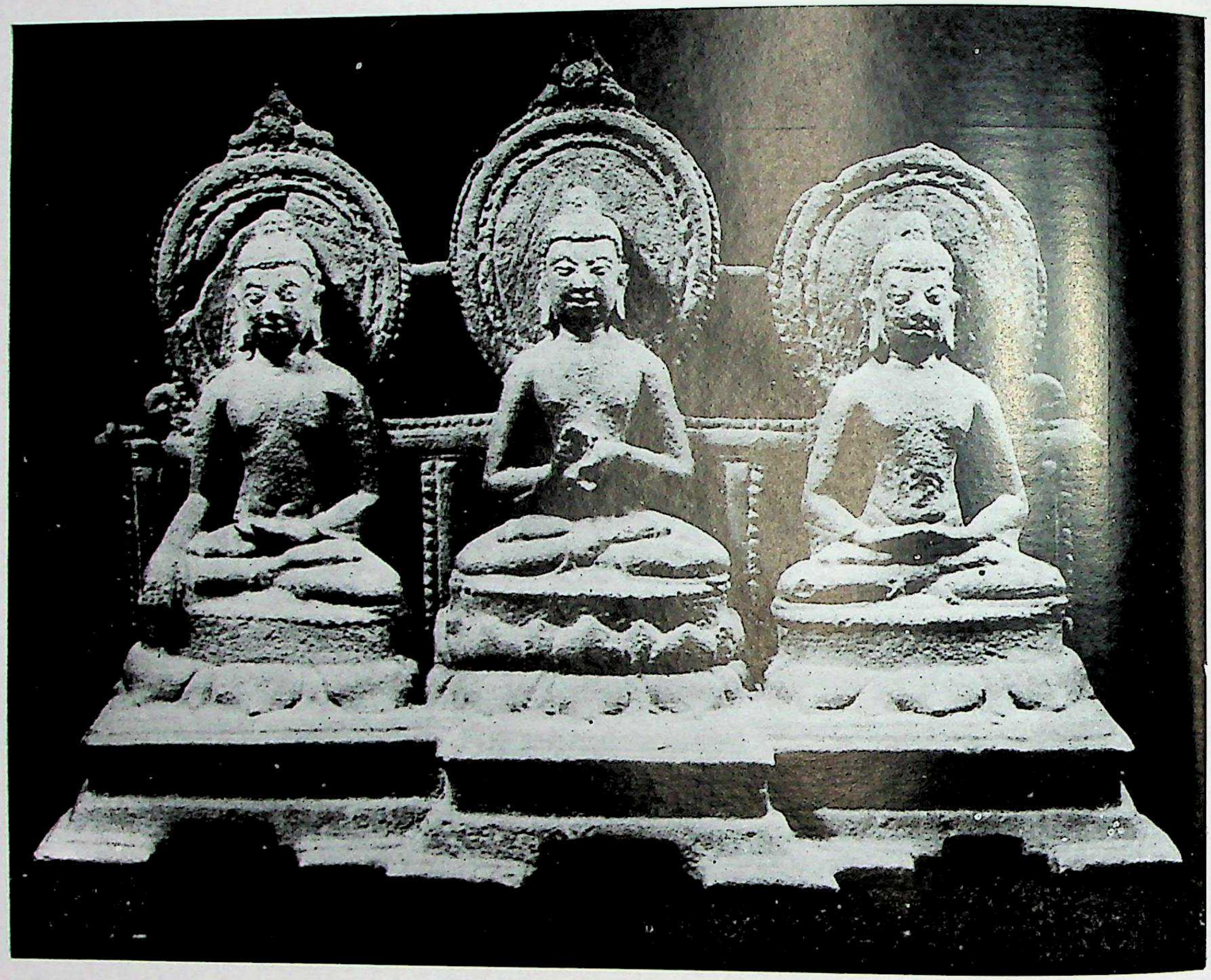
43. Crowning part above a *prabhāvali*. See p. 67



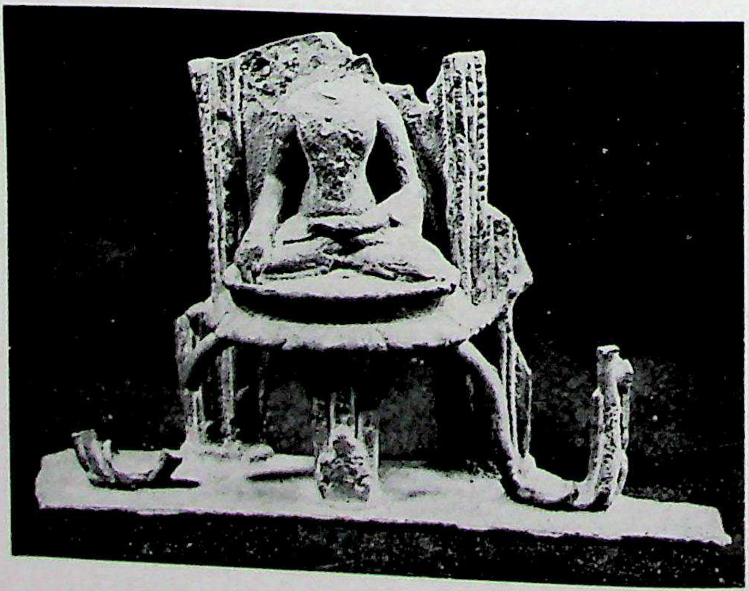
42. Buddha. See p. 67



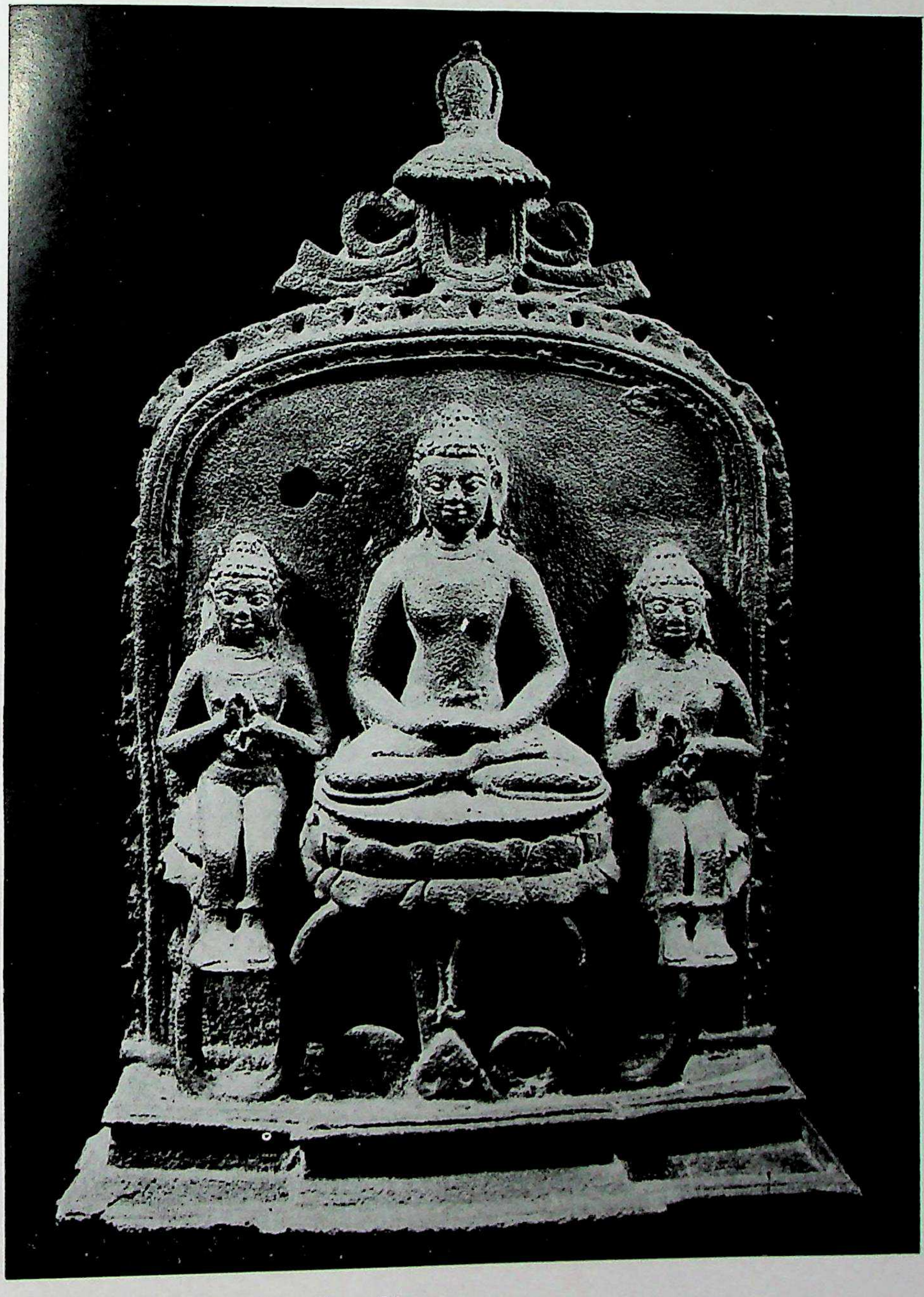
44. Buddha with Avalokiteśvara and Maitreya. See p. 67



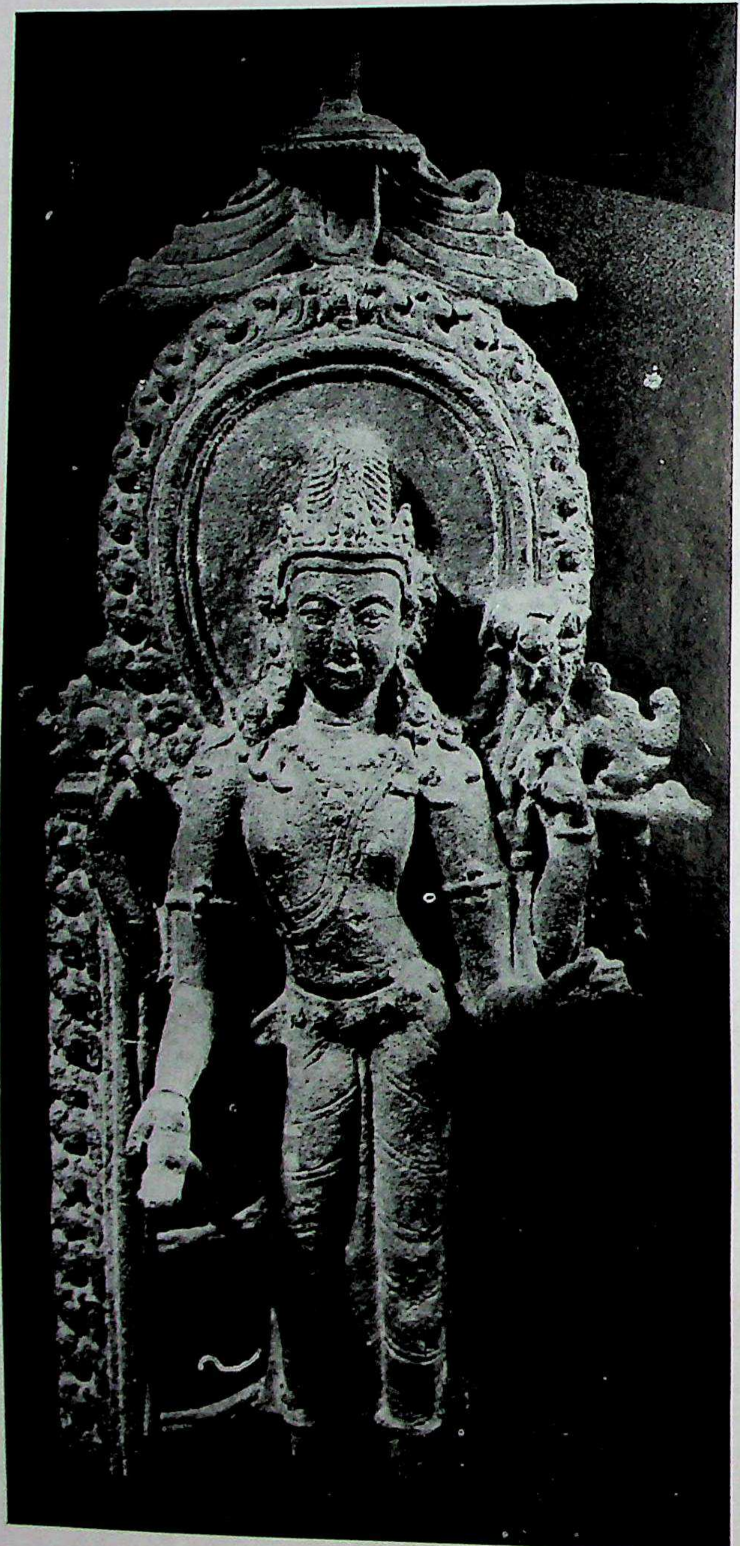
45. Buddha or Dhyāni-Buddhas. See p. 69



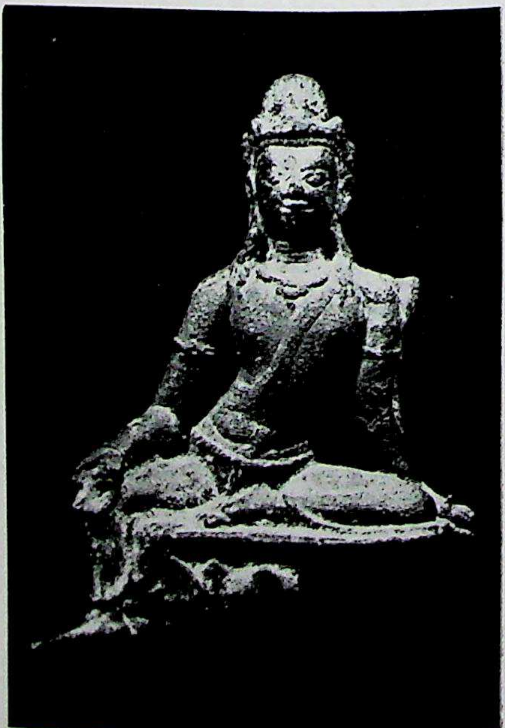
47. Buddha. See p. 71



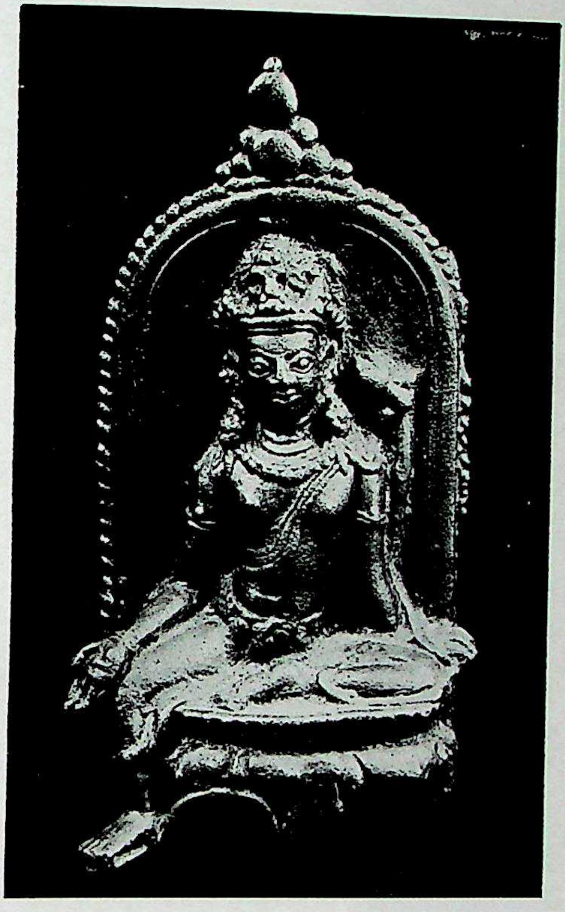
46. Three figures of Buddha. See p. 70



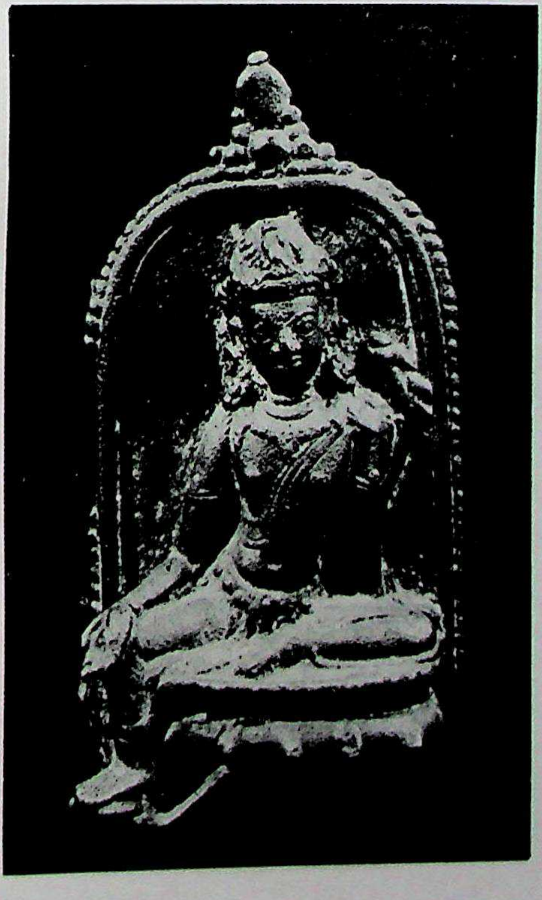
48. Avalokiteśvara. See p. 72



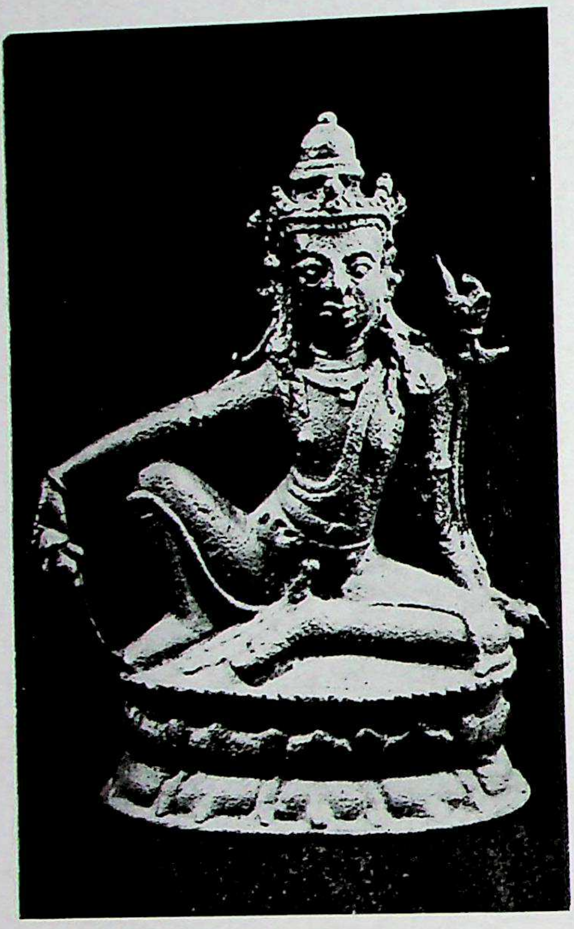
49. Avalokiteśvara. See p. 73



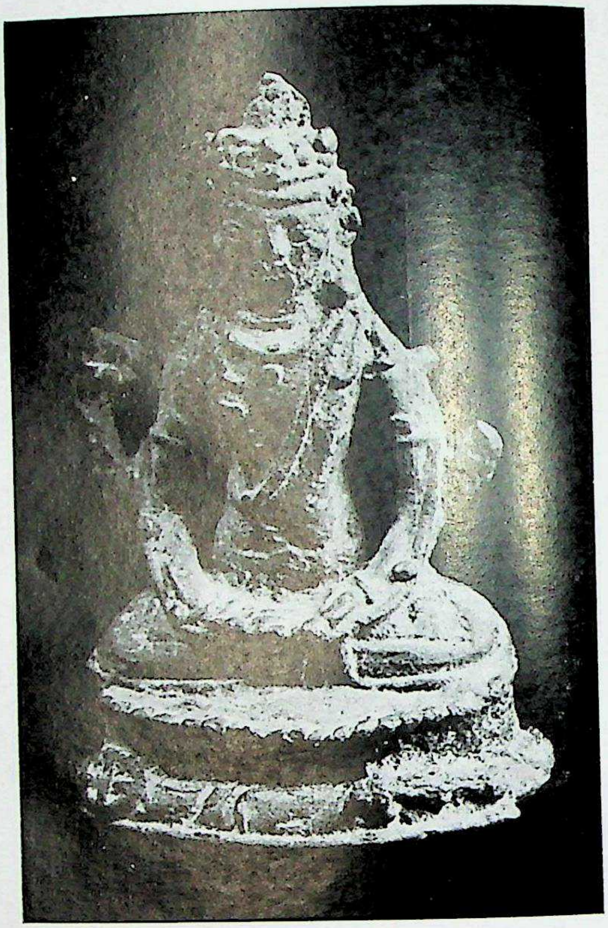
50. Avalokiteśvara.
See p. 74



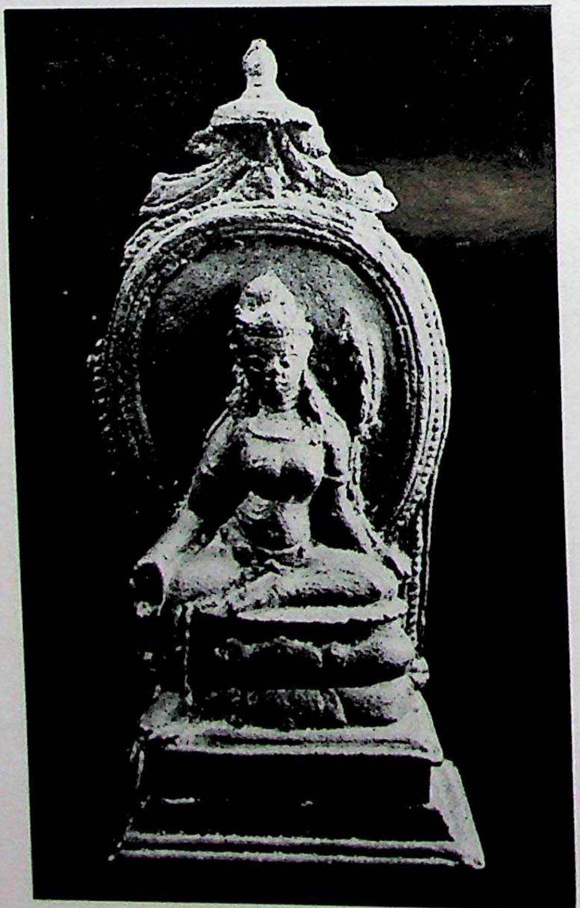
51. Maitreya.
See p. 75



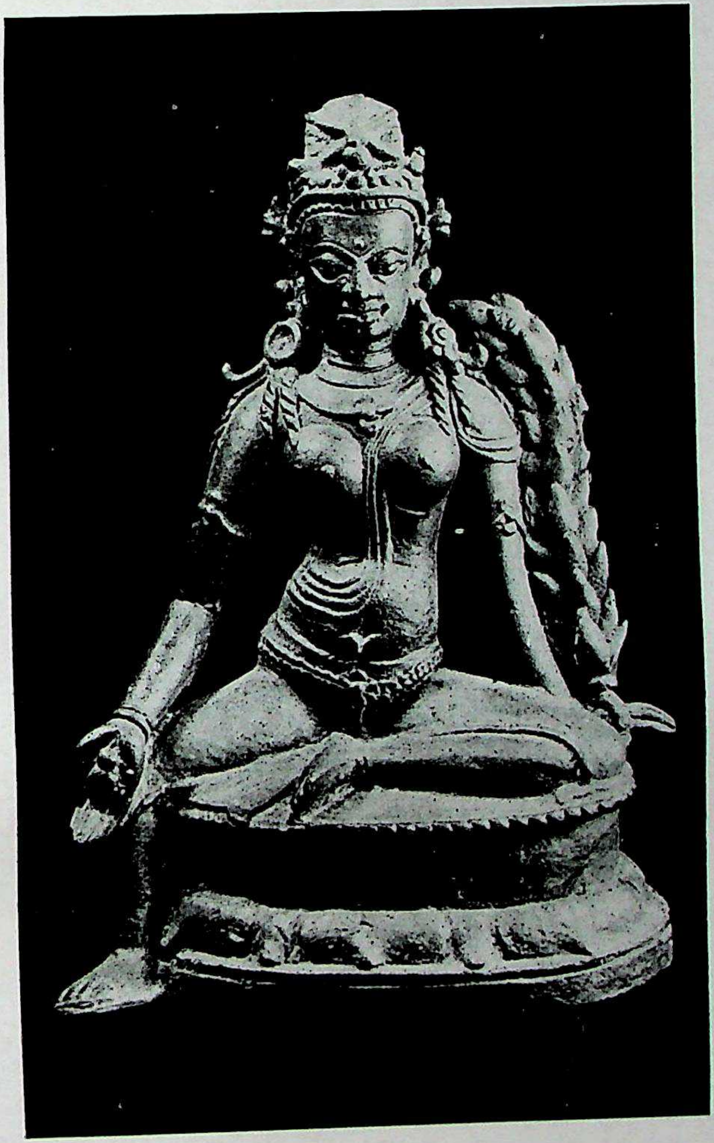
52. Bodhisattva. See p. 76



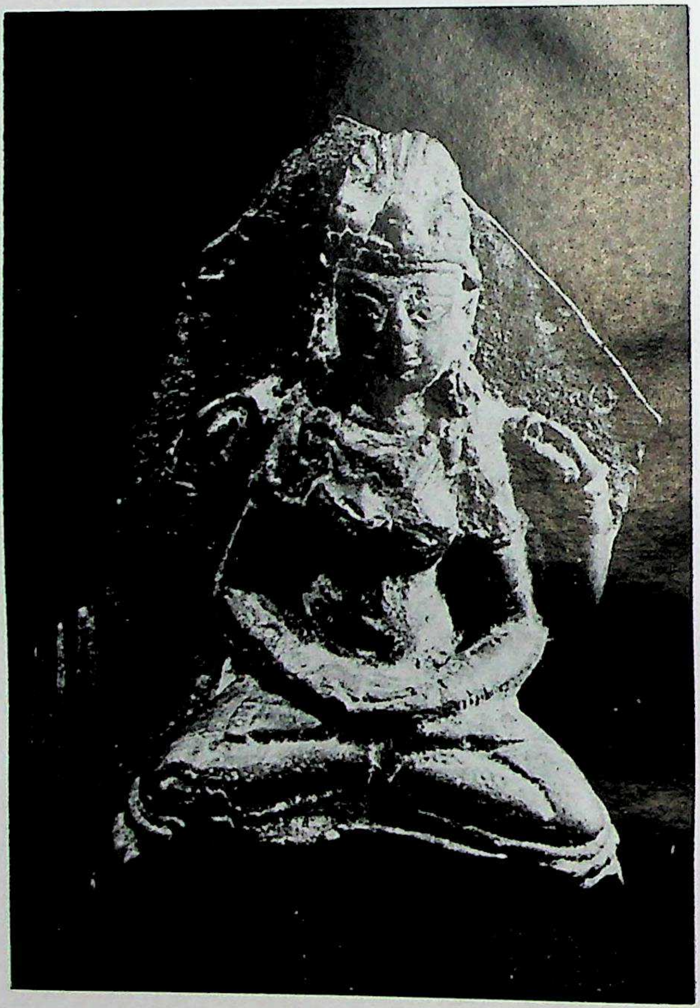
53. Bodhisattva. See p. 80



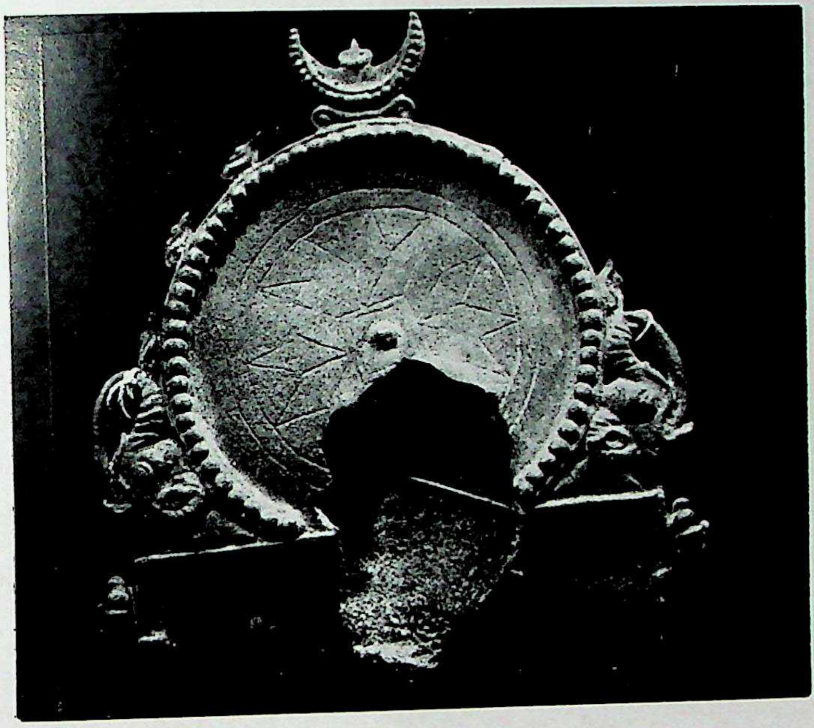
54. Vasudhārā. See p. 81



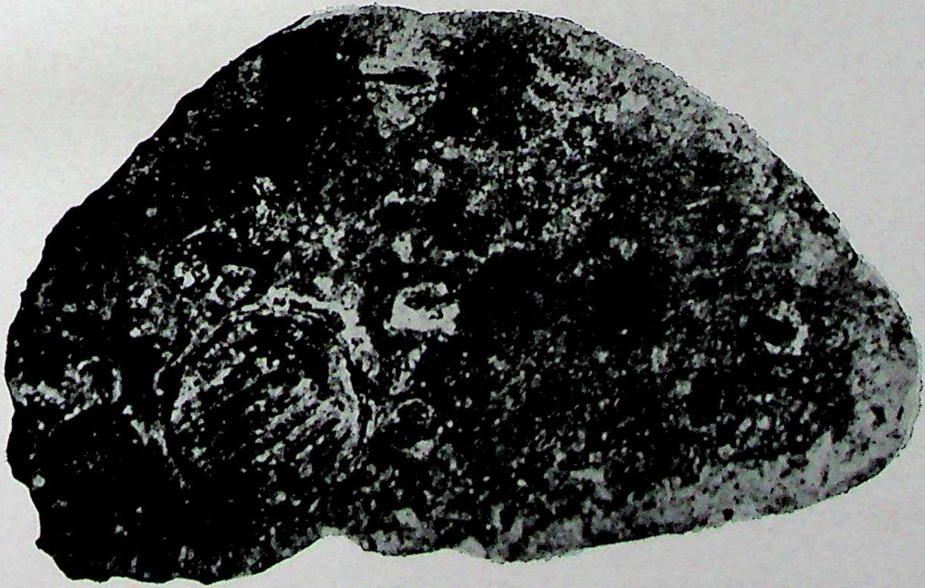
55. Vasudhārā. See p. 82



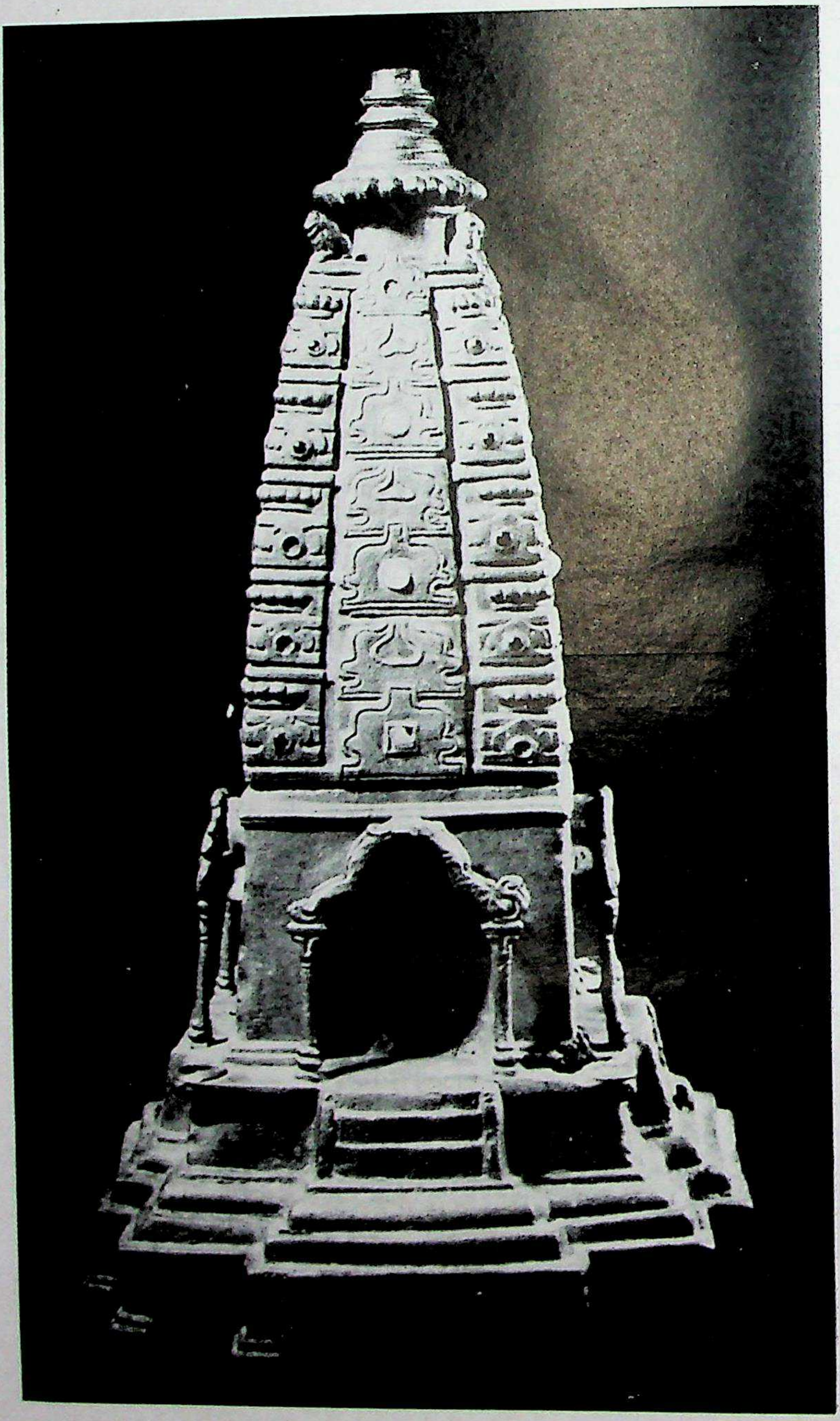
56. Chundā. See p. 82



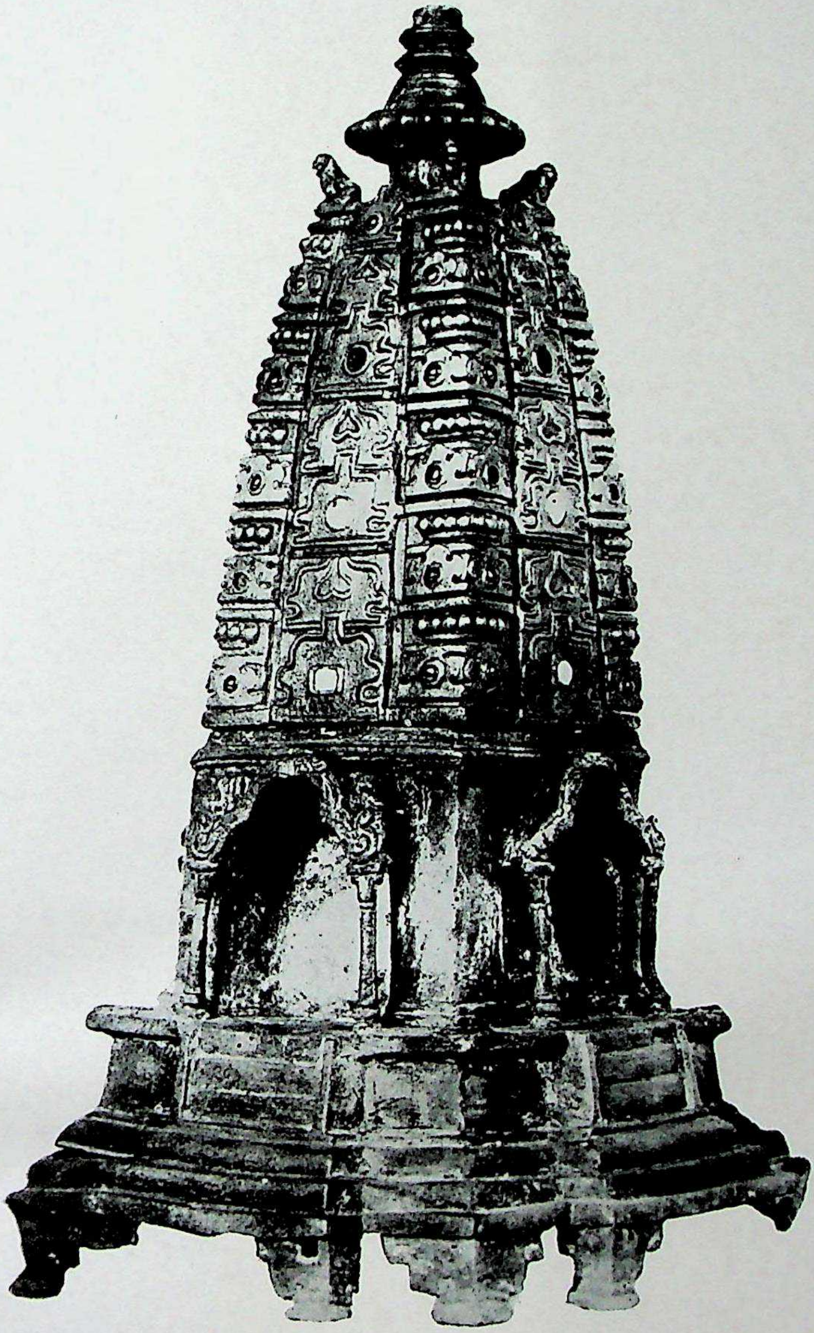
58. Halo with a part of the back-rest of an image. See p. 83



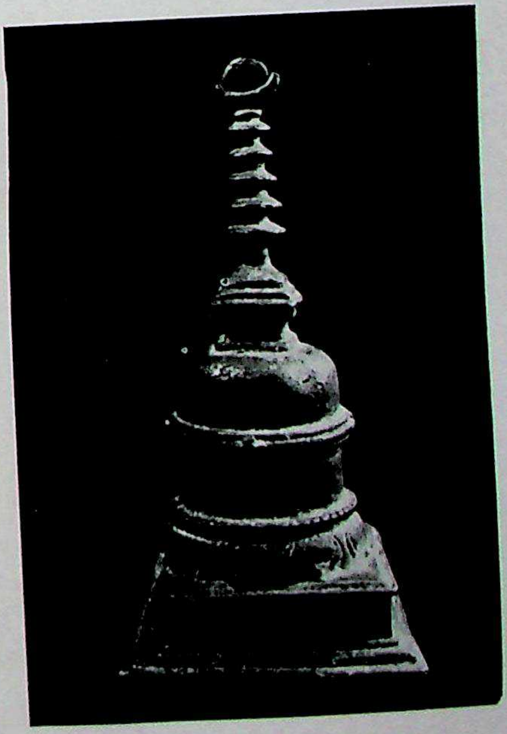
57. Bottom side of a pedestal. See p. 83



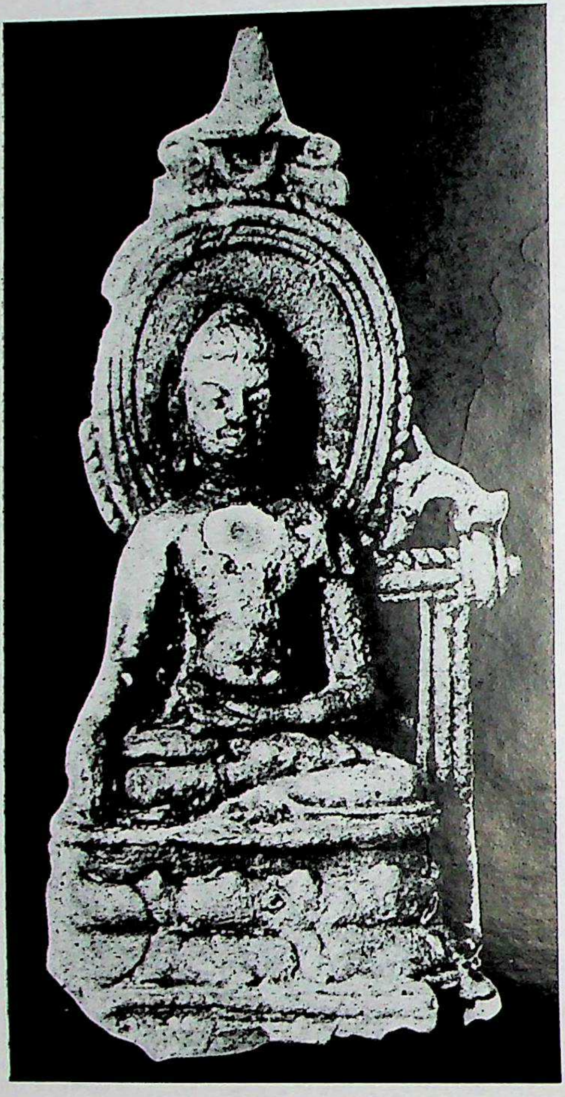
59. Miniature temple. See p. 84



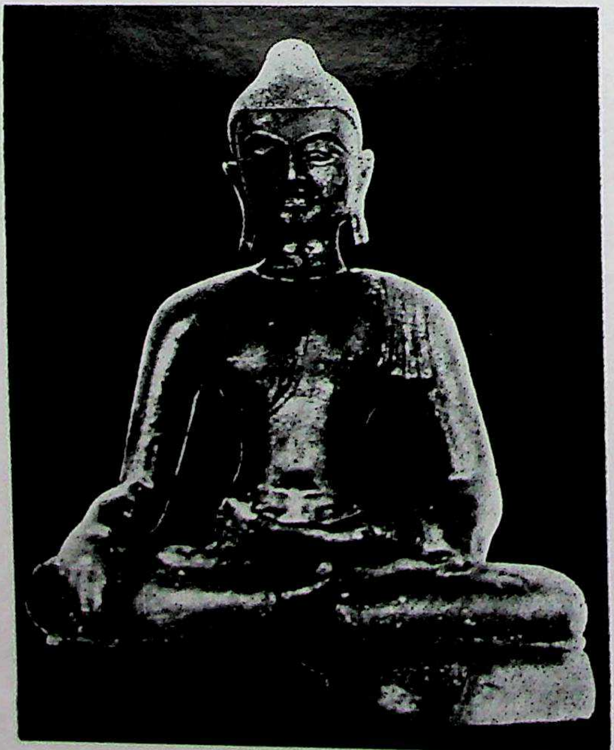
60. Miniature temple. See p. 84



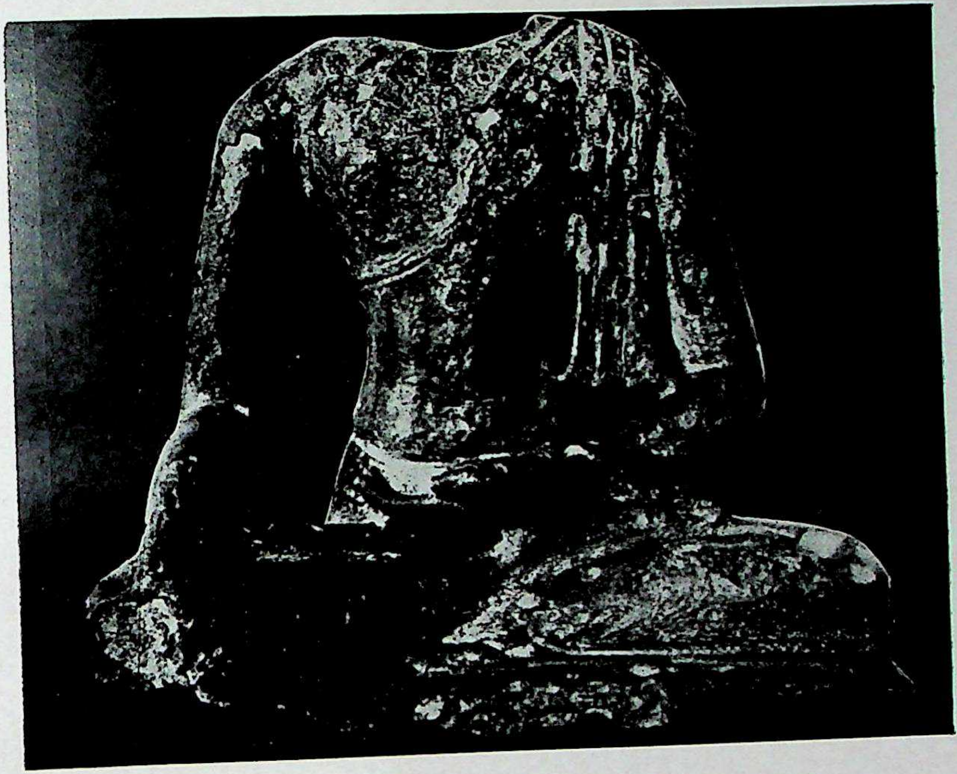
61. *Stūpa*. See p. 87



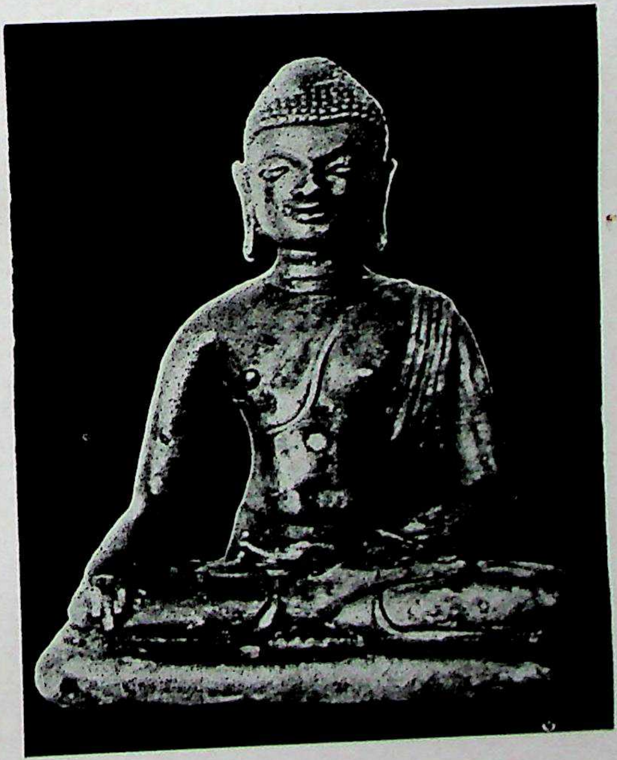
62. Buddha.
See p. 89



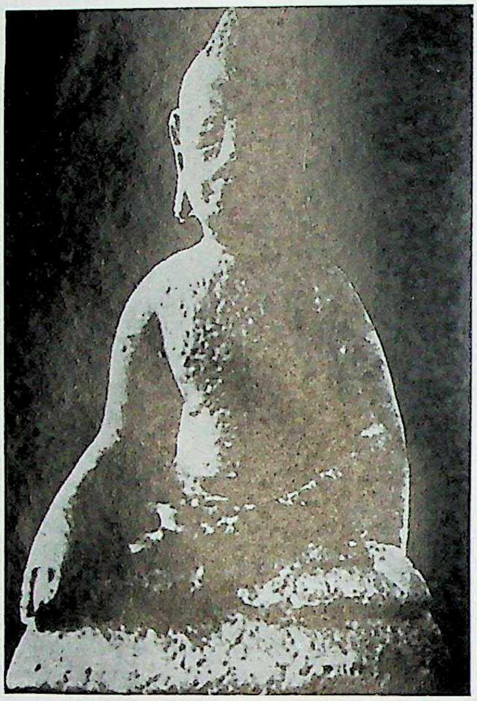
63. Buddha.
See p. 90



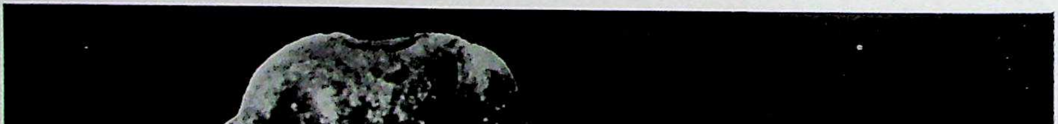
64. Buddha. See p. 91



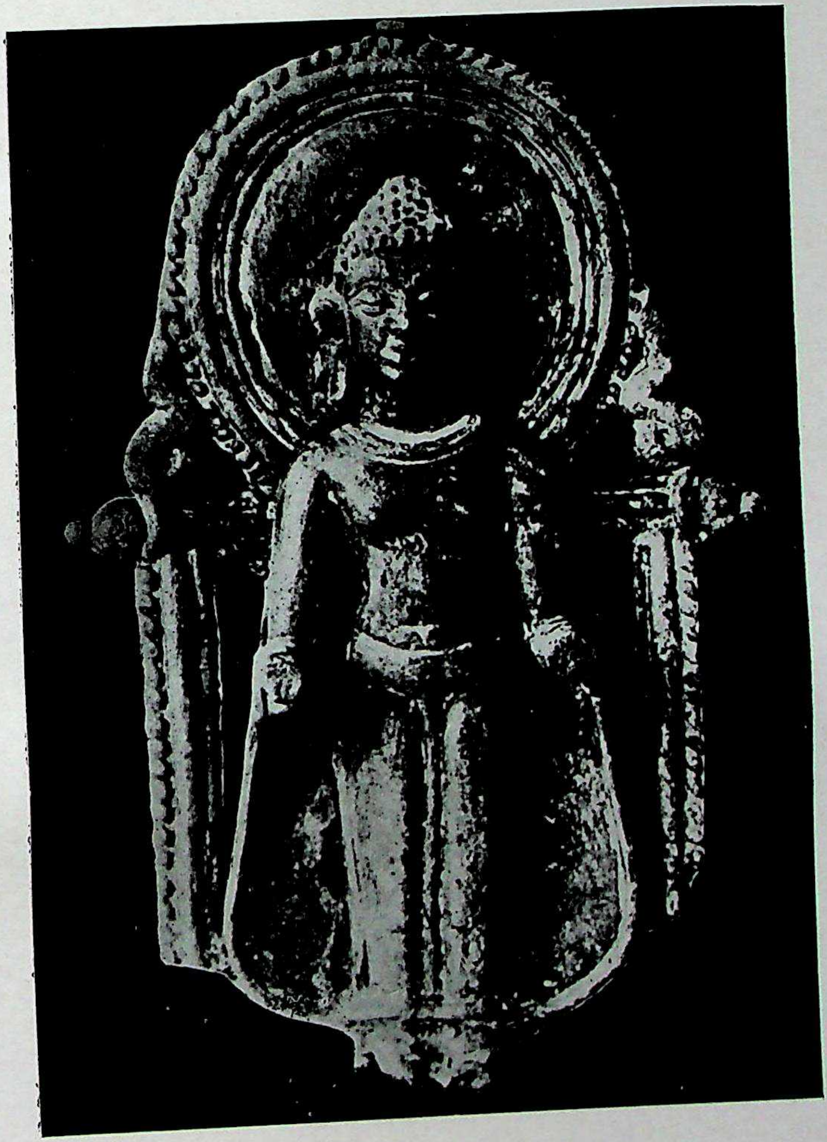
65. Buddha.
See p. 91



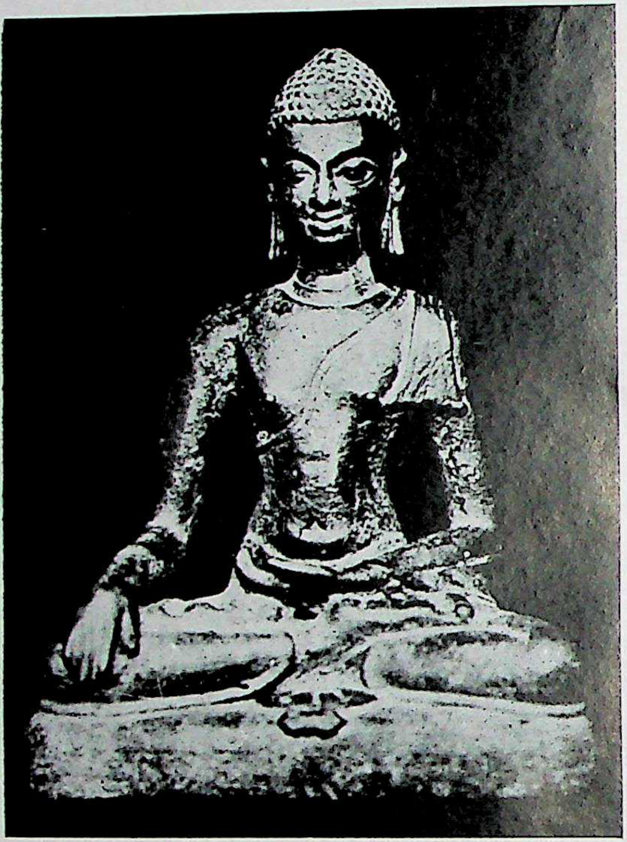
66. Buddha. See p. 91



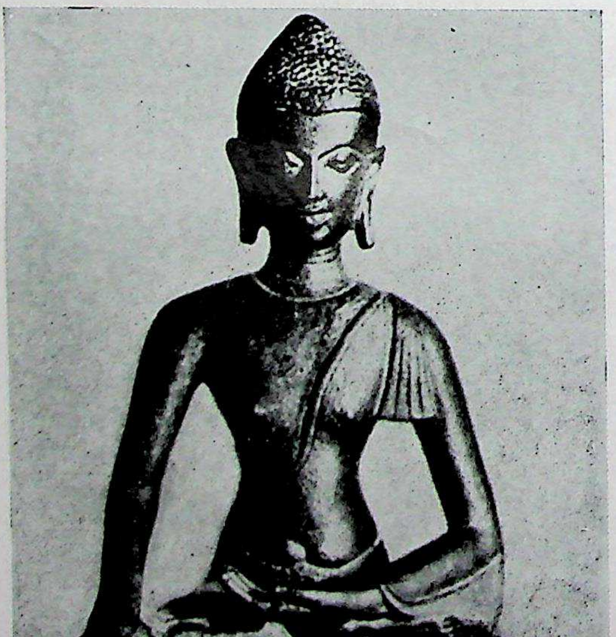
67. Buddha. See p. 92



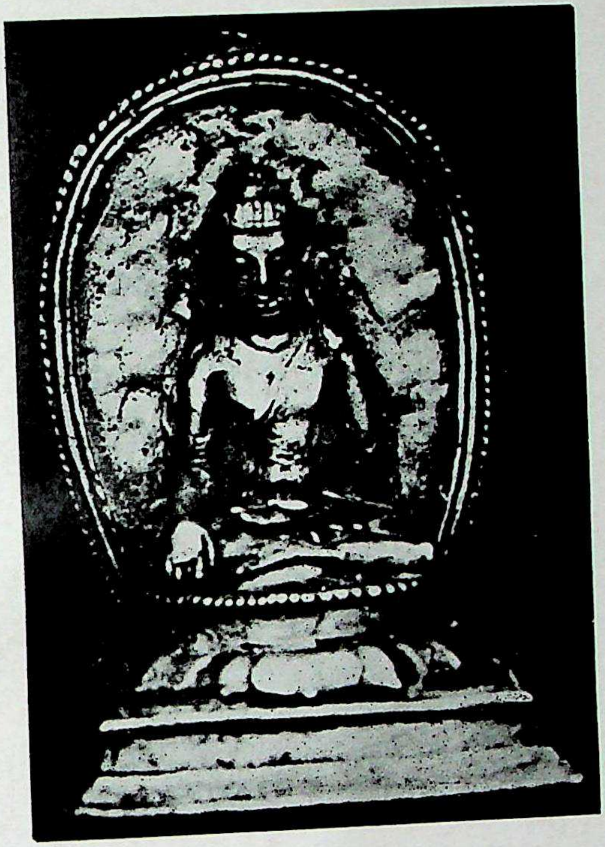
68. Buddha. See p. 92



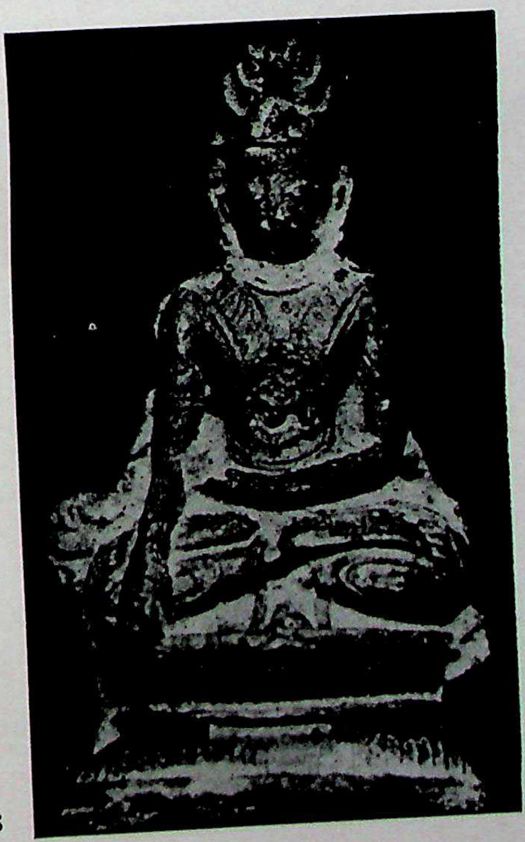
69. Buddha.
See p. 96



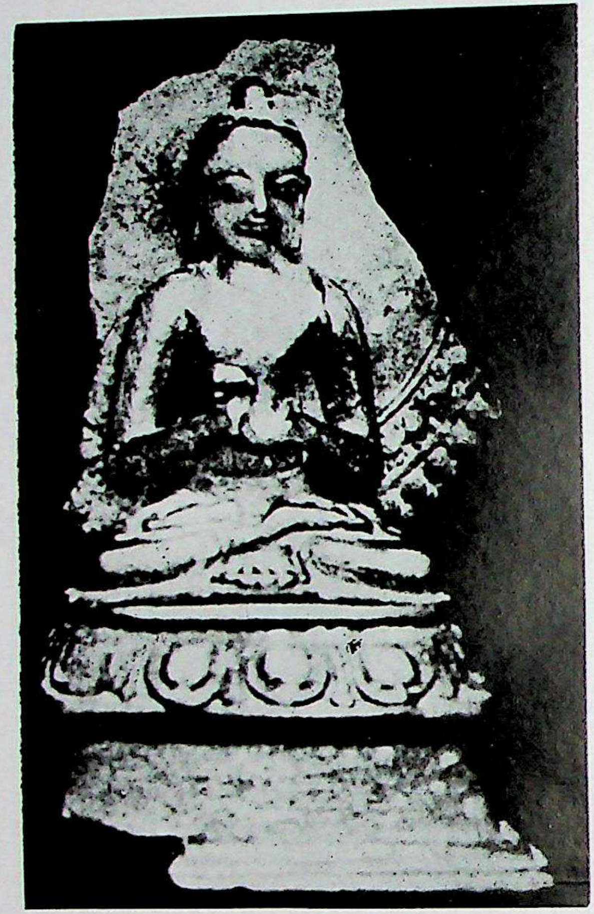
70. Buddha.
See p. 97



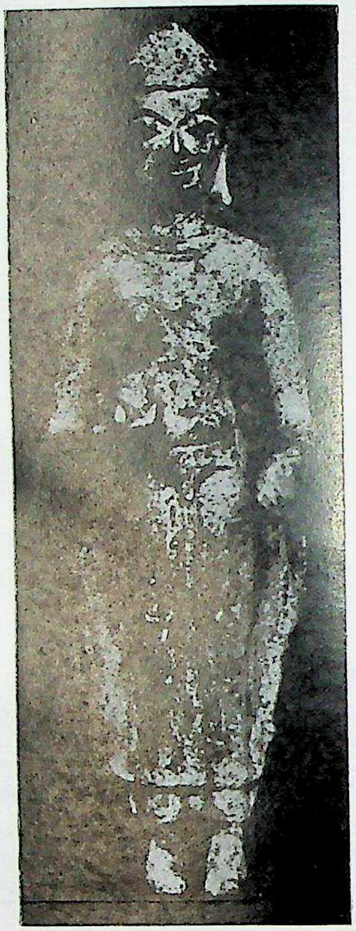
71. Buddha.
See p. 97



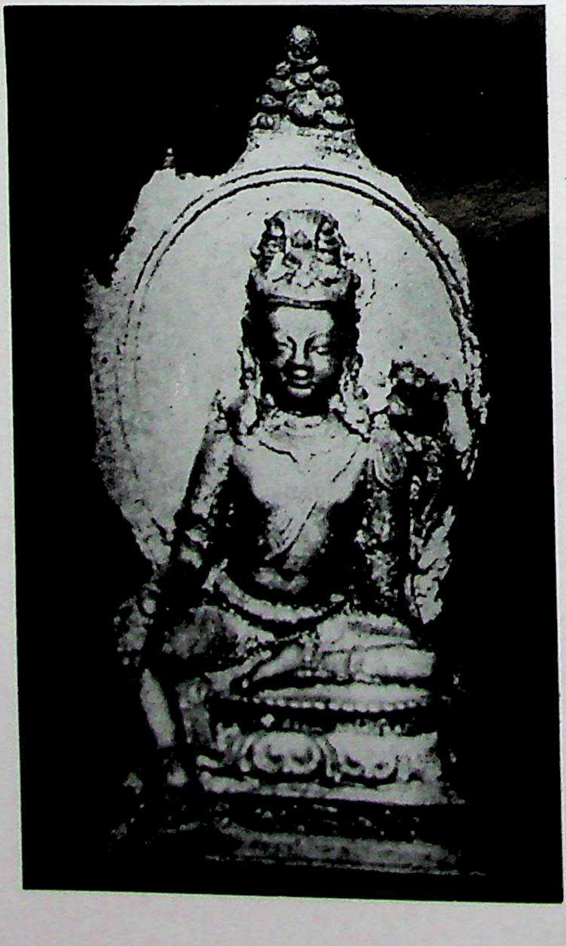
72. Buddha.
See p. 98



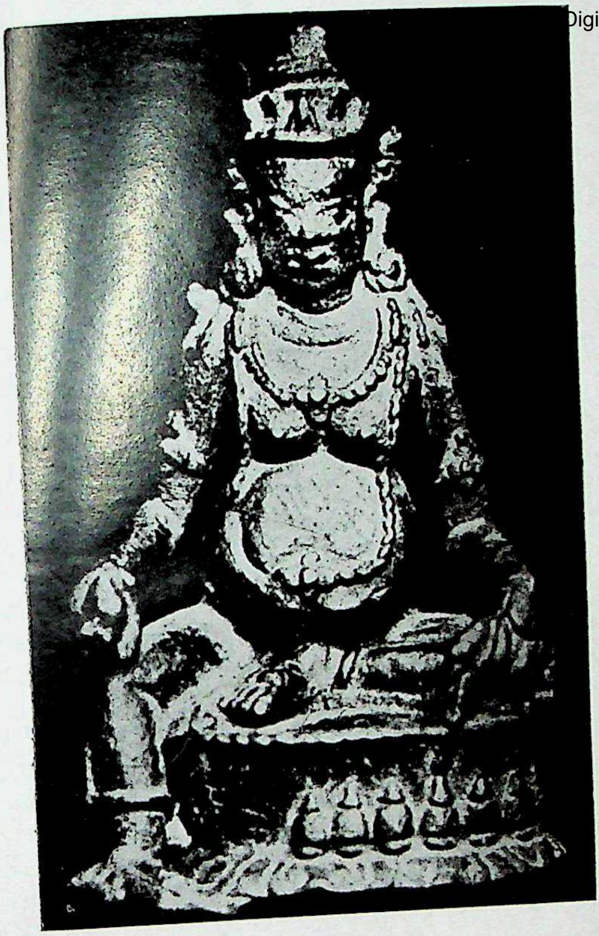
73. Buddha. See p. 98



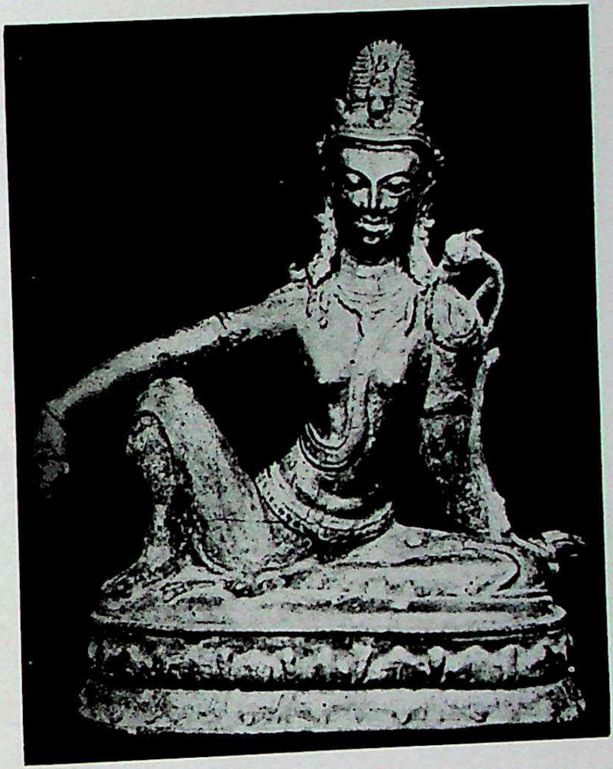
74. Buddha. See p. 99



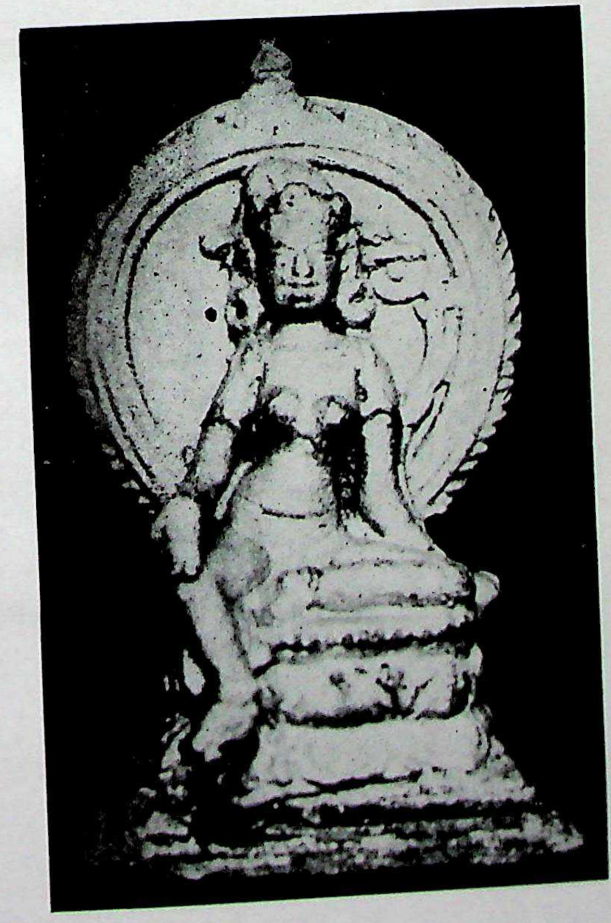
75. Avalokiteśvara.
See p. 99



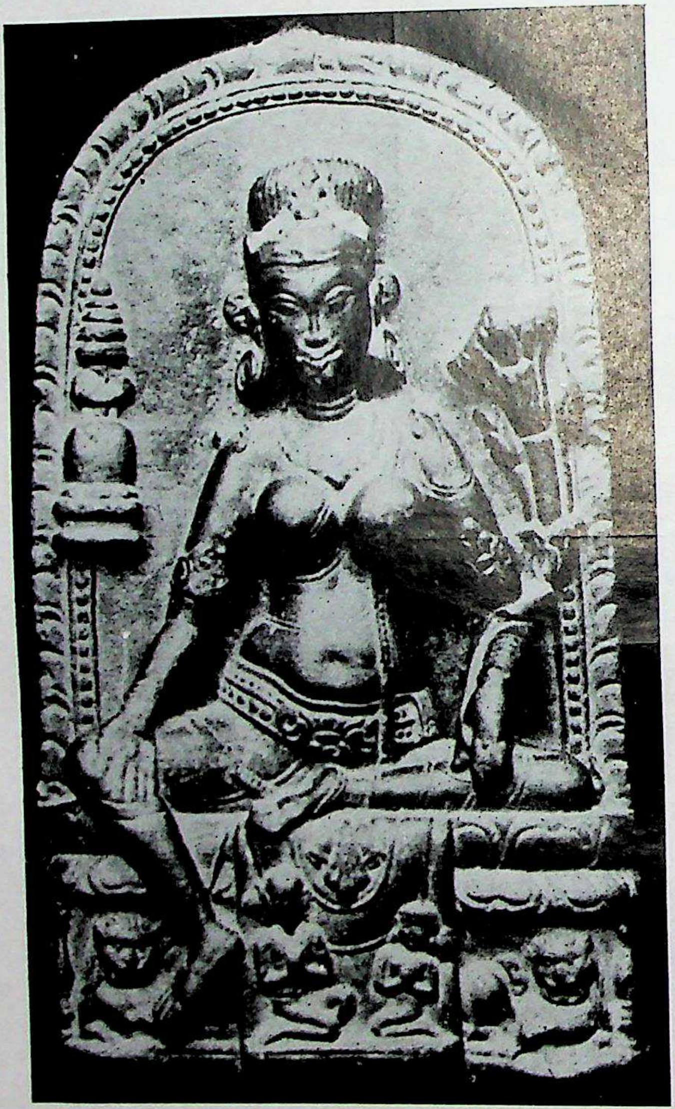
77. Jambhala. See p. 101



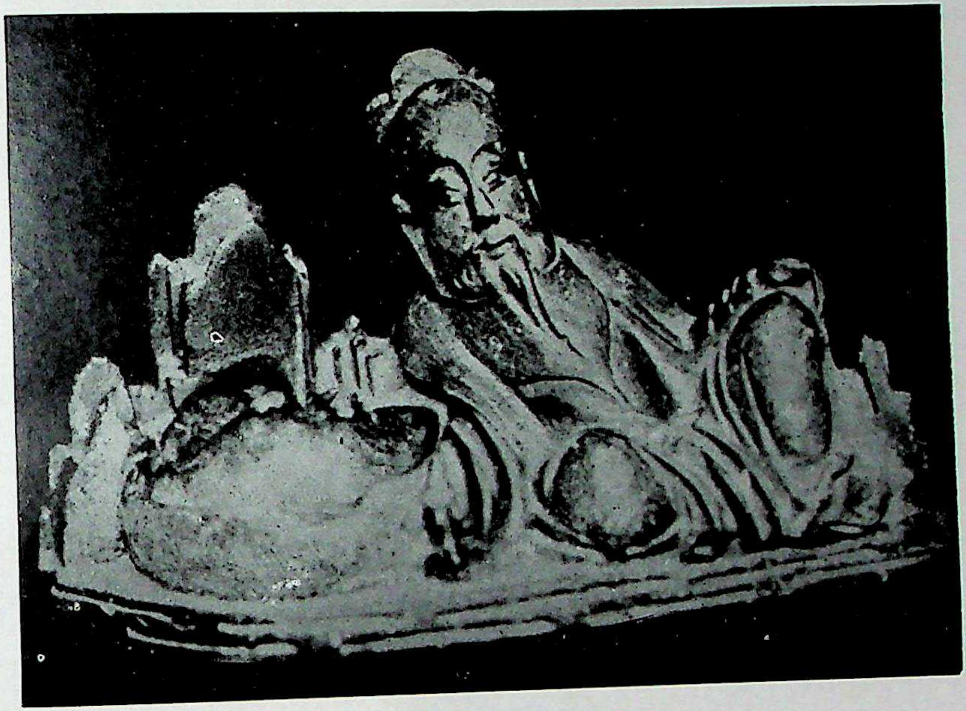
76. Bodhisattva. See p. 100



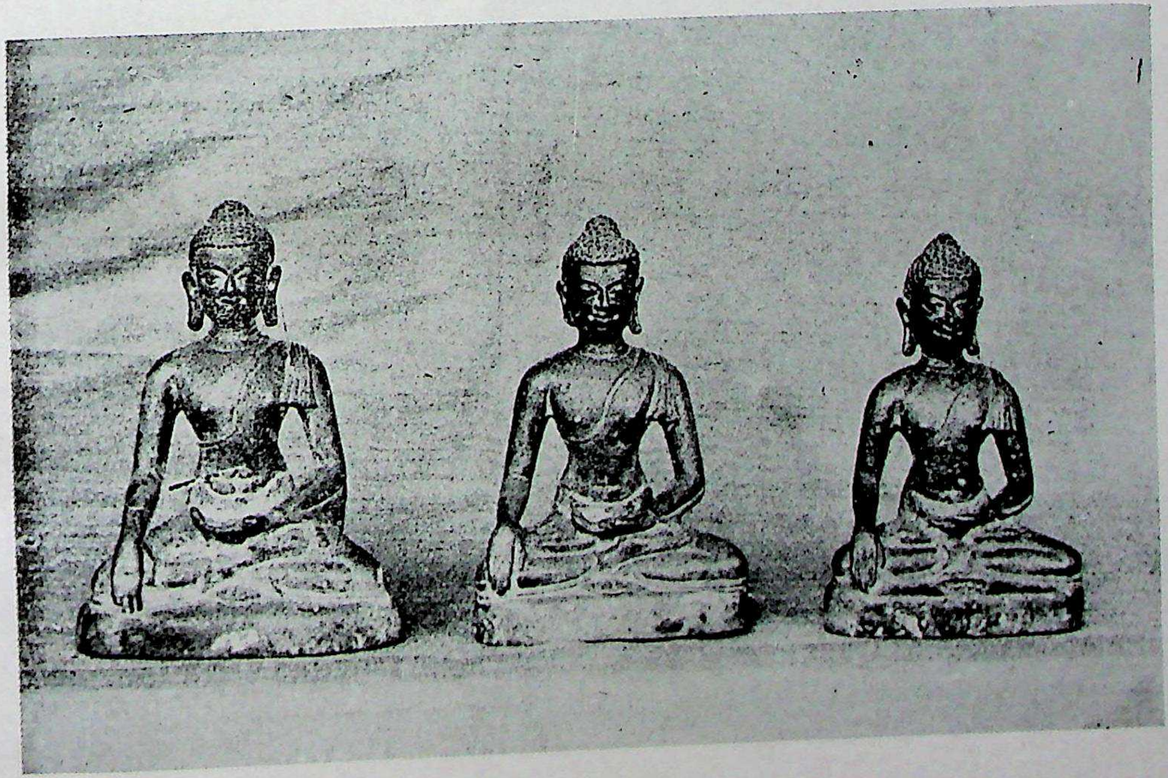
78. Goddess.
See p. 102



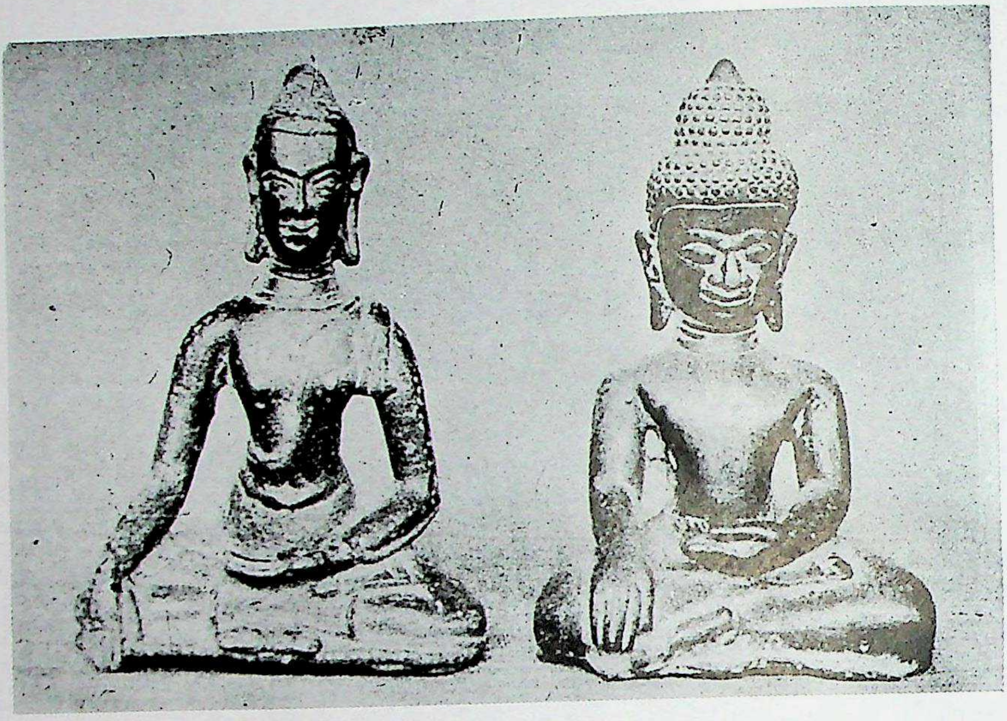
79. Tārā. See p. 102



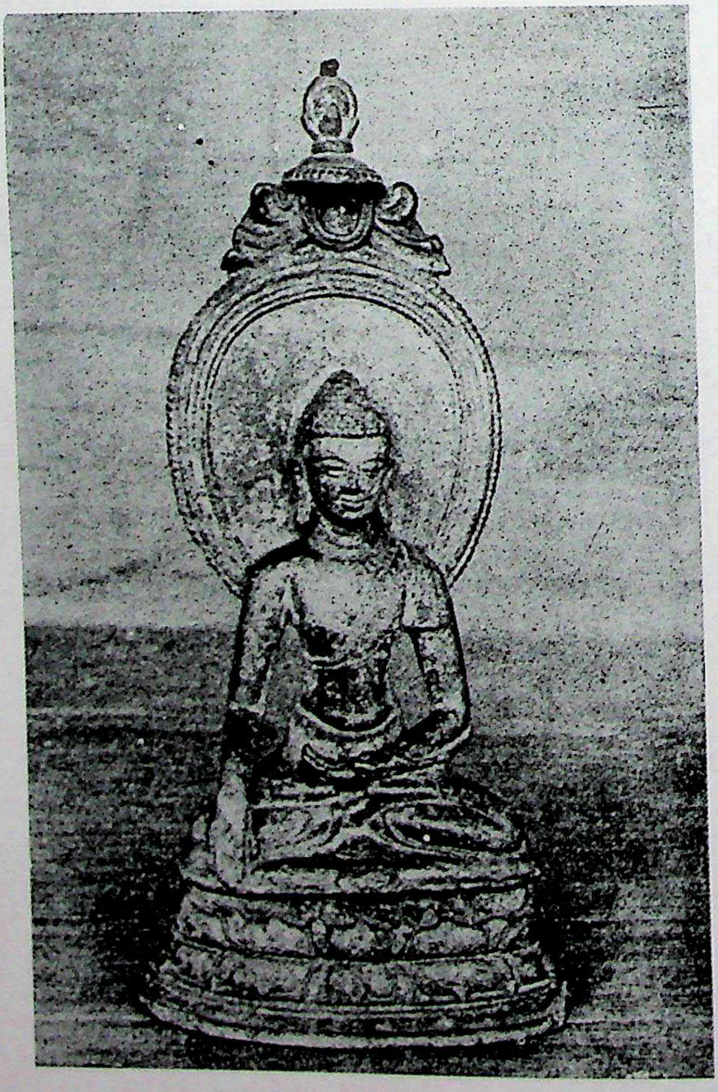
80. Lamp-receptacle with a bearded man. See p. 95



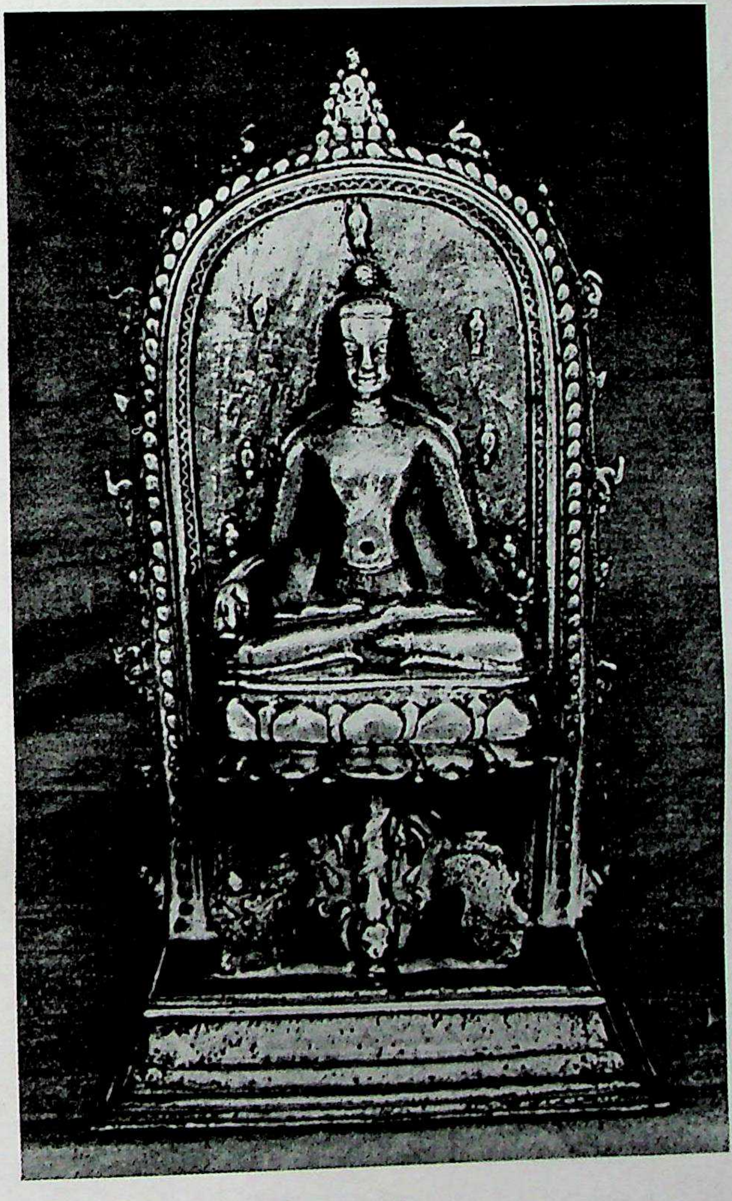
81. Three icons of Buddha. See p. 103



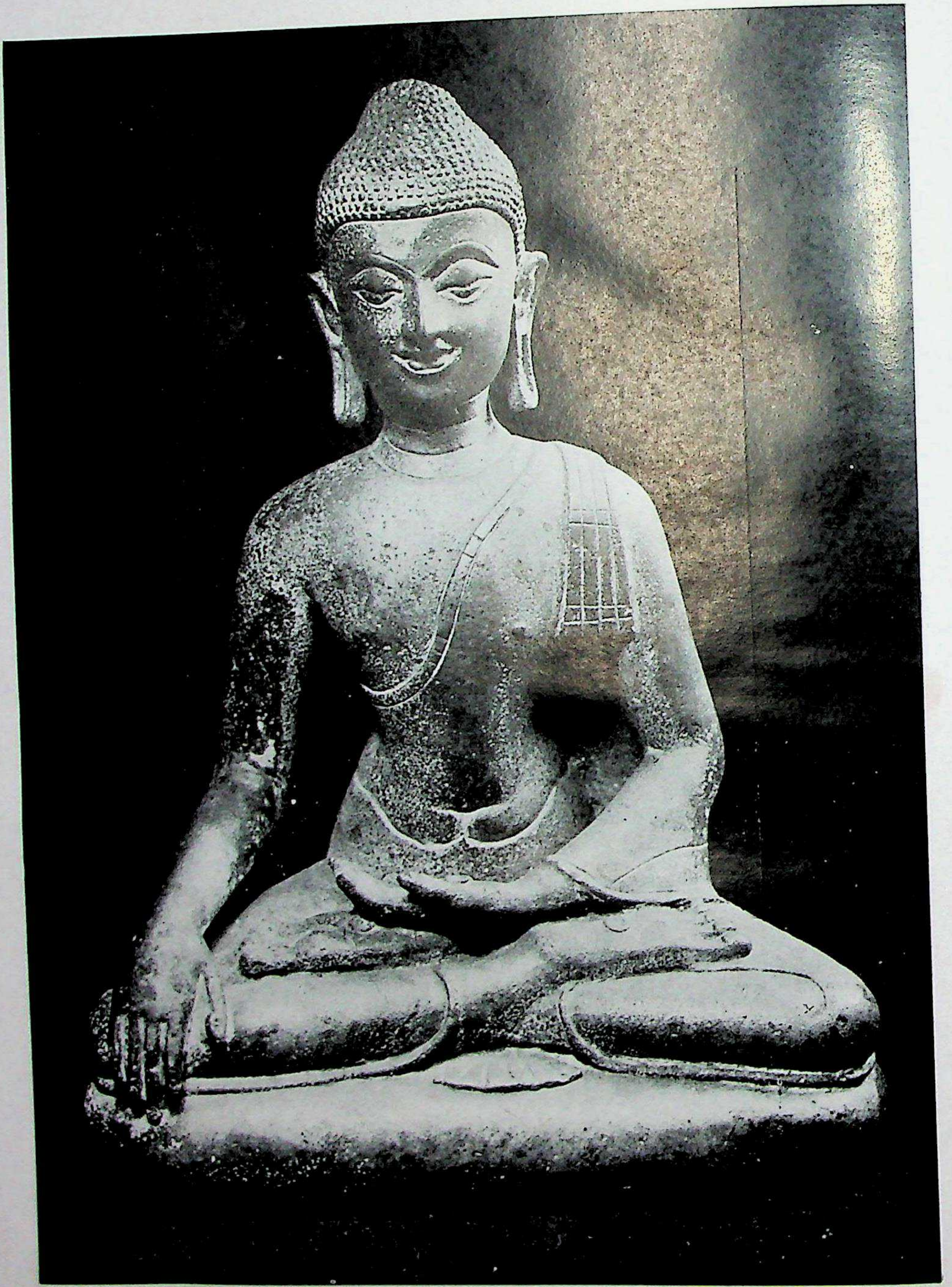
82. Two icons of Buddha. See p. 104



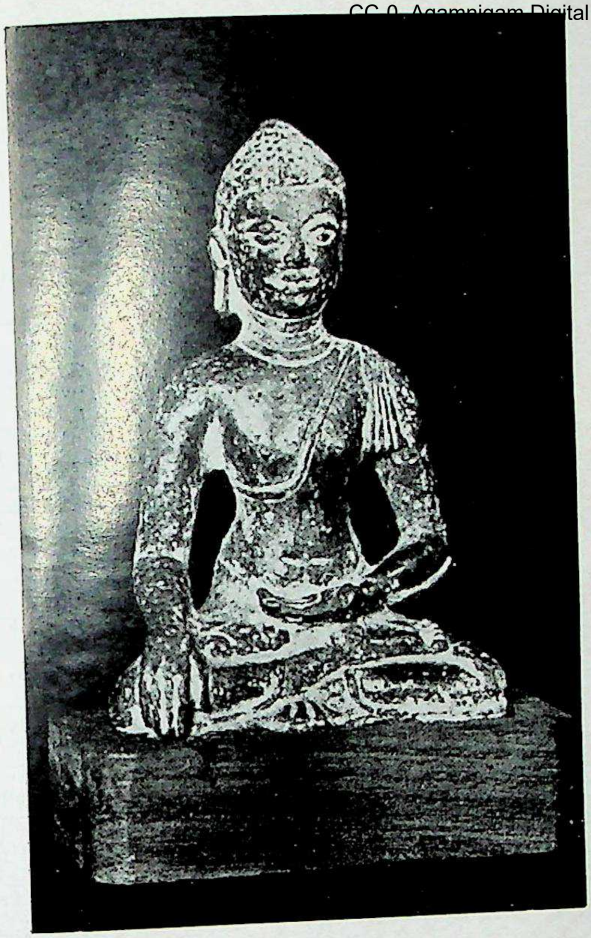
83. Buddha or
Akshobhya.
See p. 105



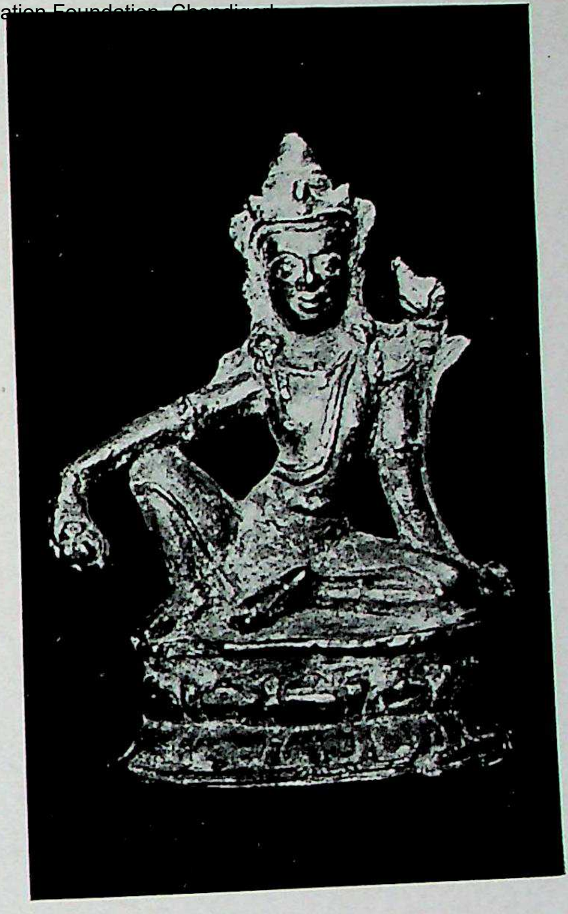
84. Ratnasambhava. See p. 106



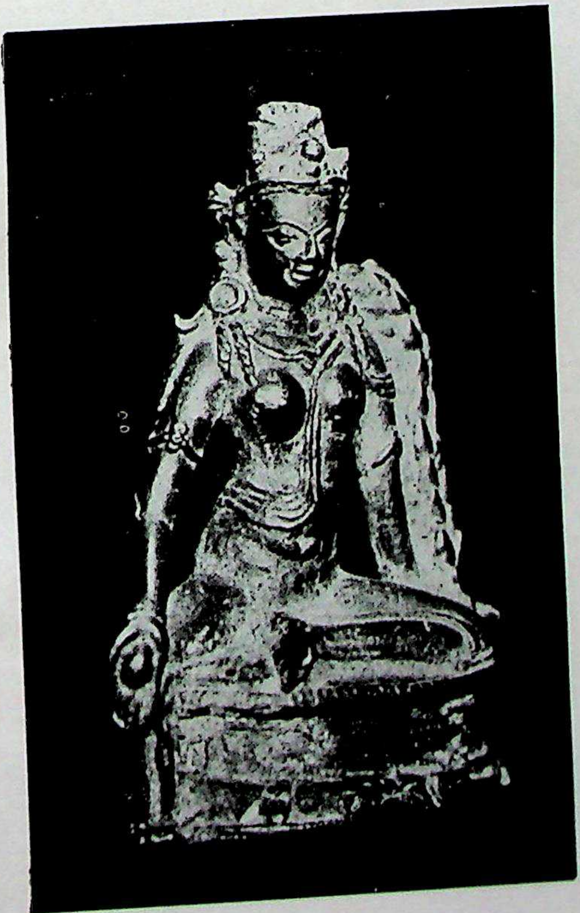
85. Buddha. See p. 107



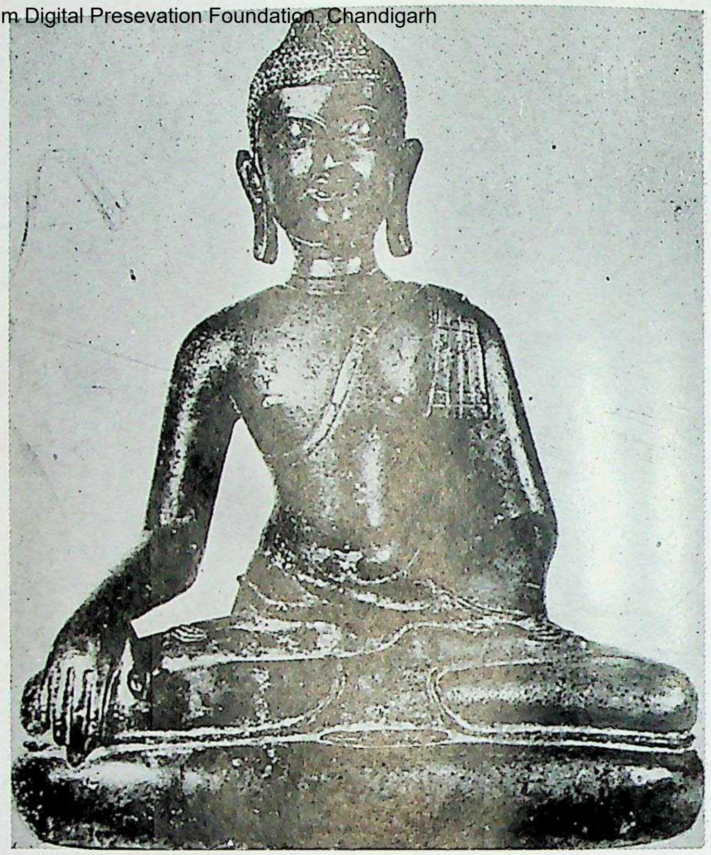
86. Buddha. See p. 107



87. Bodhisattva. See p. 108

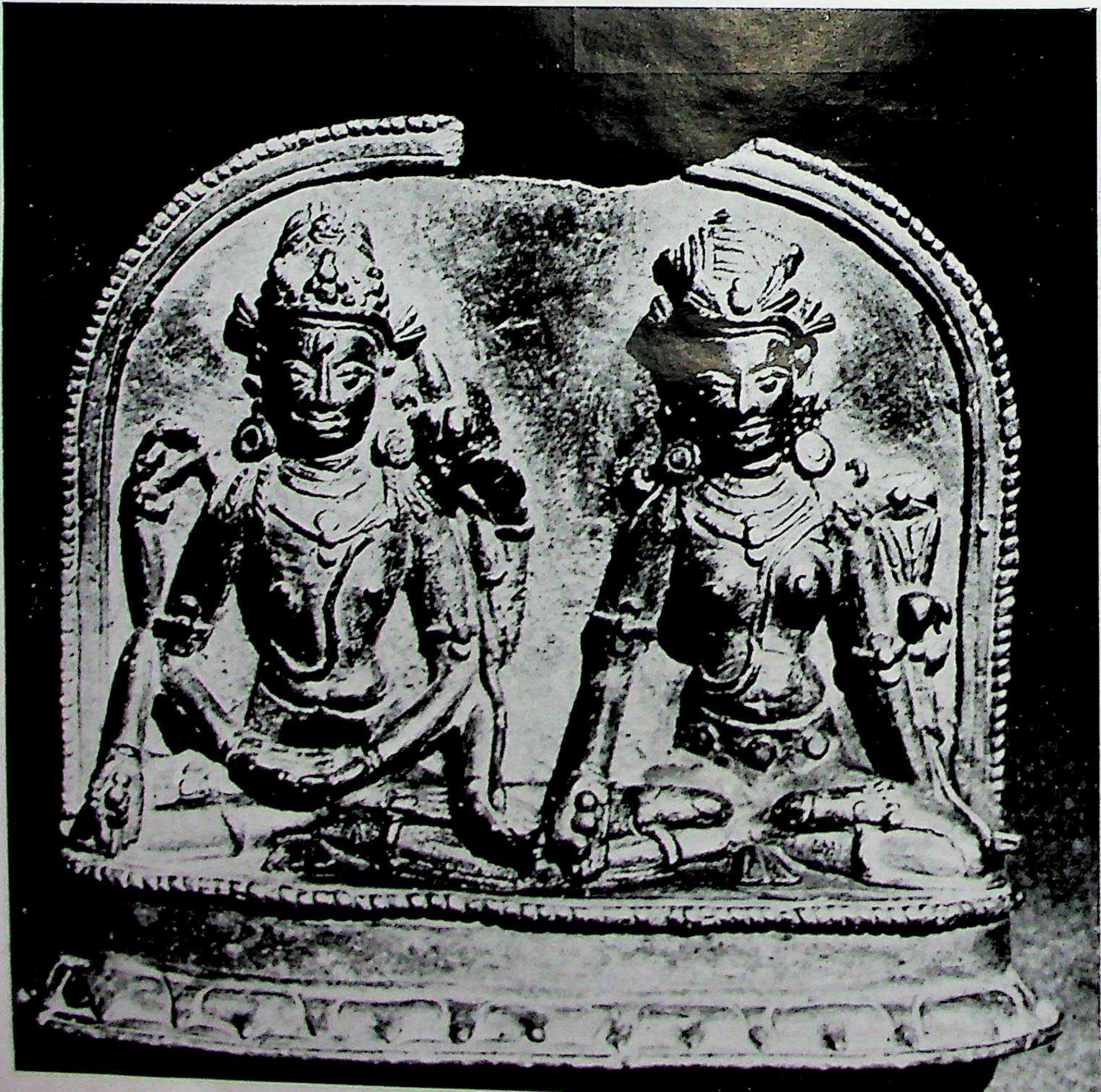


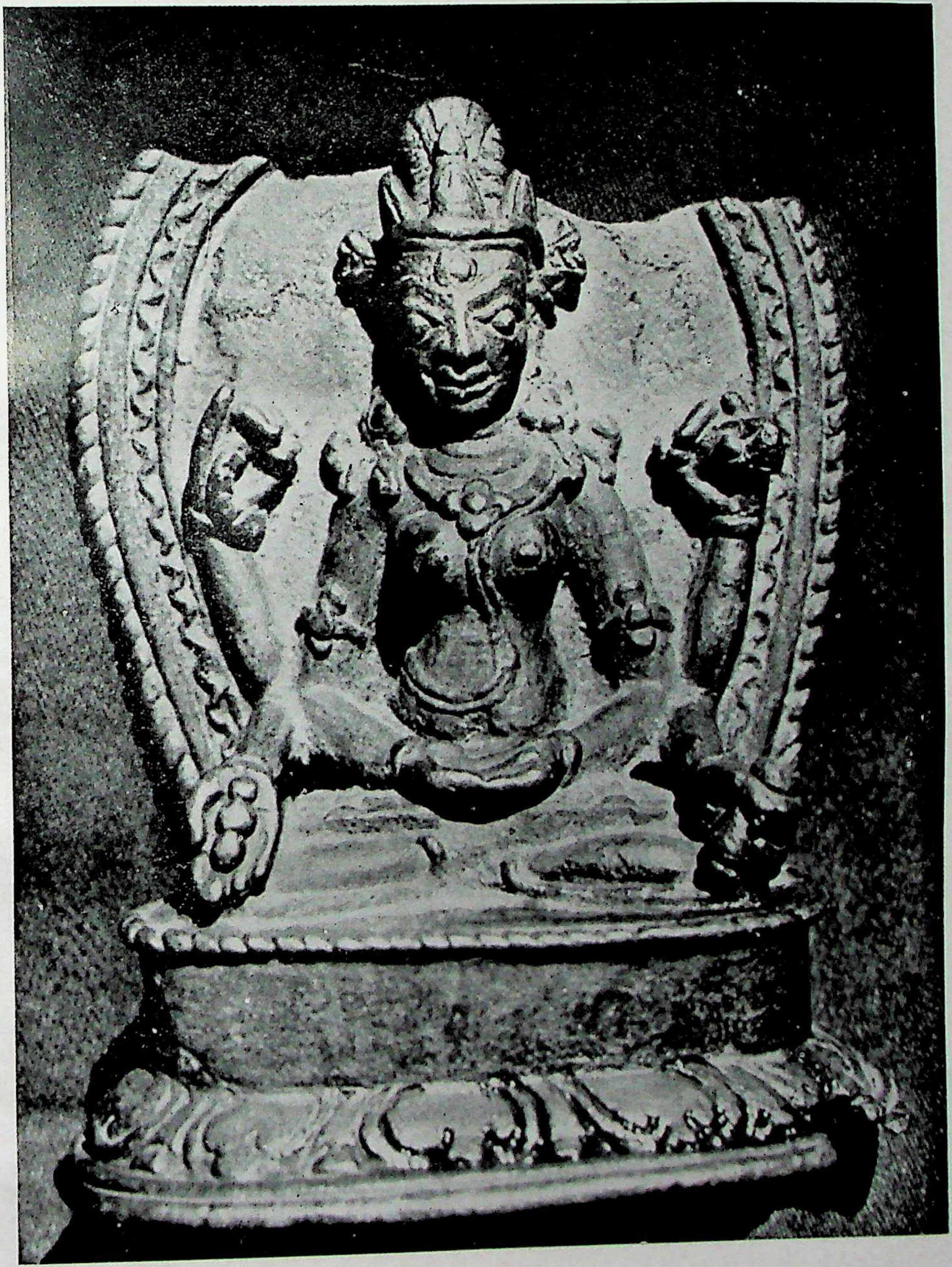
88. Vasudhārā.
See p. 108



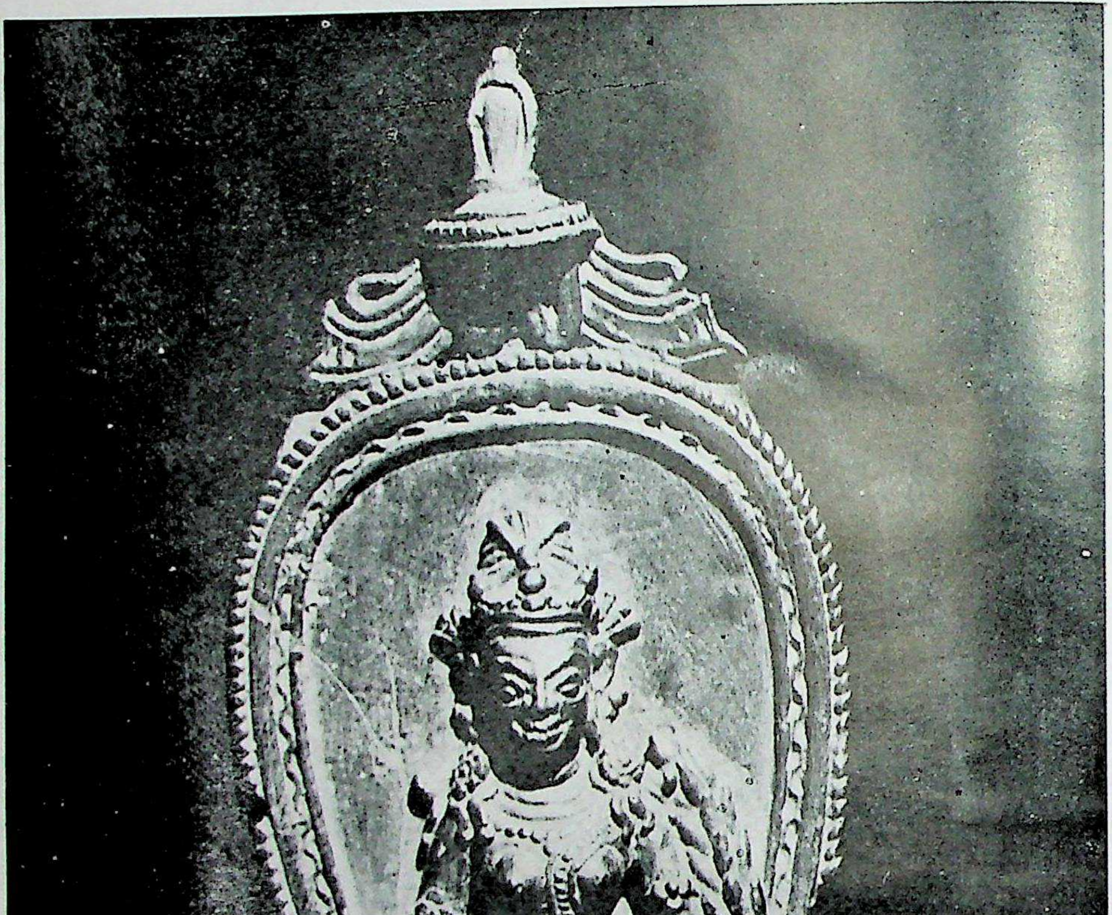
94. Buddha.
See p. 113

89. Avalokiteśvara with Tārā.
See p. 109

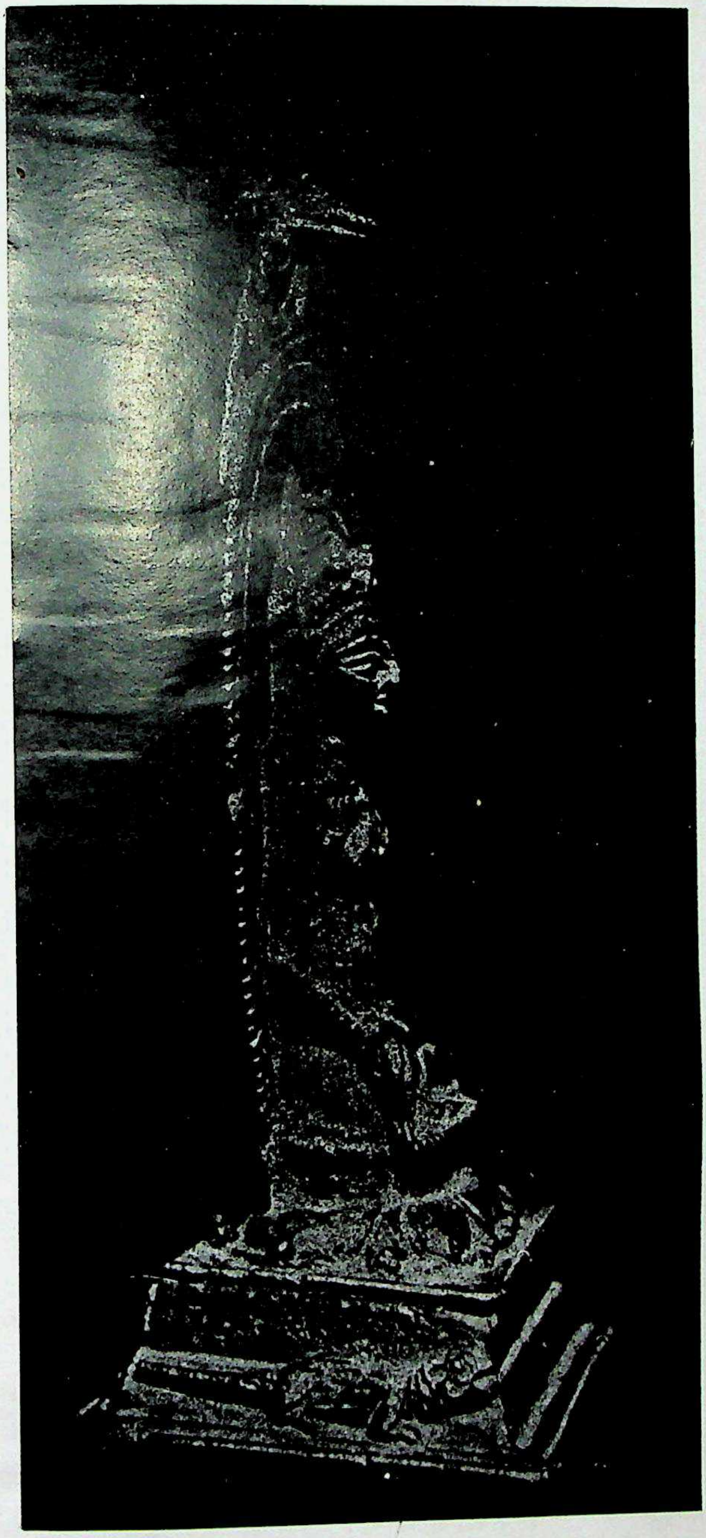




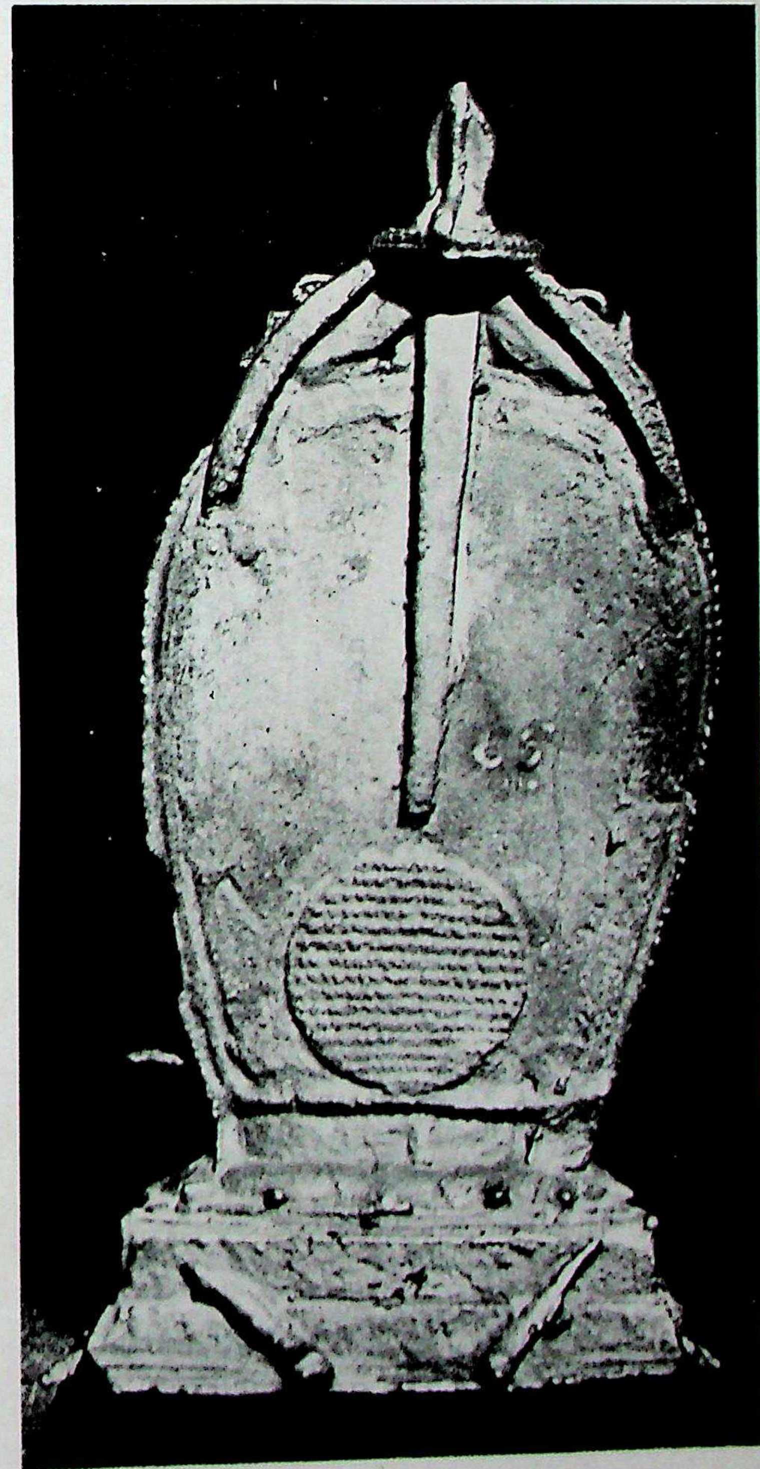
90. Chundā. See p. 111



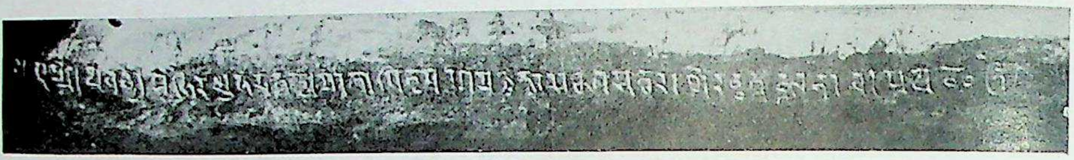
91. Śrīdevī-Vasudhārā : front view. See p. 112



92. Śrīdevī-Vasudhārā : side view. See p. 113



93. Śrīdevī-Vasudhārā : back view. See p. 113



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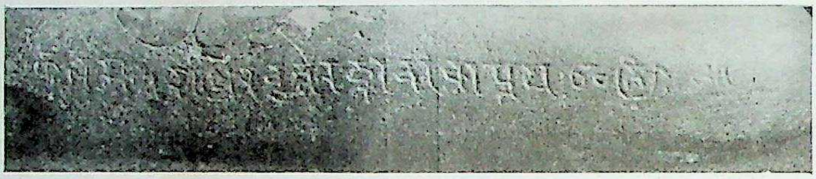

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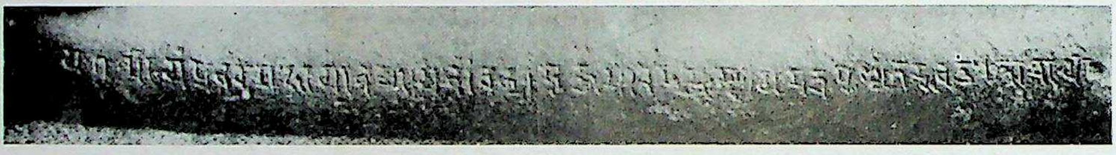

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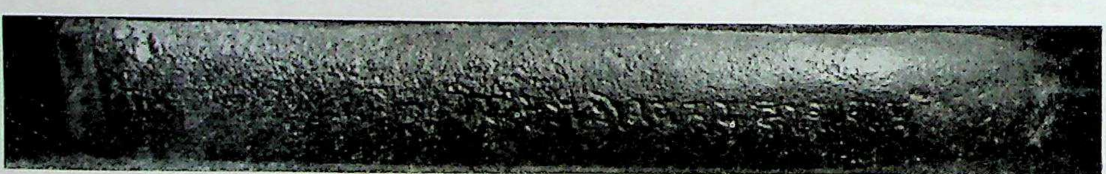

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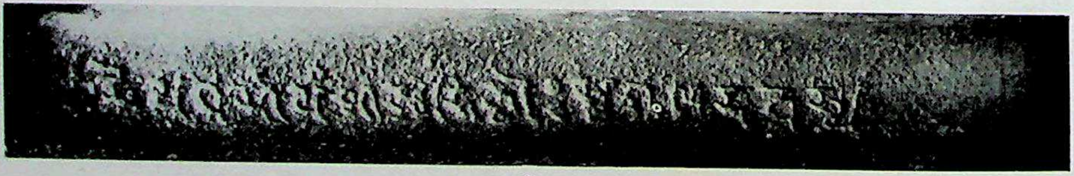

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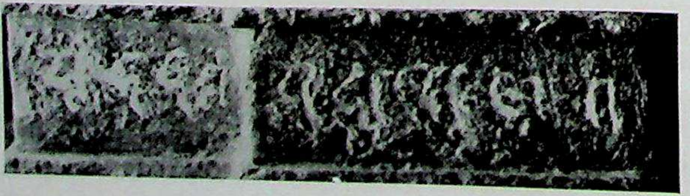

95. Inscriptions on images. See pp. 39, 42, 43, 44, and 53

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